VOGUE

1948 ESSENTIALS

in Fashion

in Travel

in the current of Ideas

Incorporating Vanity Fair

January 1948

Price 50 Cents

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Beautiful Hair

B R E C K

The young girl may not be going to a Beauty Shop as often as her mo[illegible] or older sister, but the chances are that she already wishes she were. [illegible] Beauty Shop is, in a way, a symbol of beauty to women regardless of their age. The owner of a Beauty Shop and her assistants are always glad to tell their patrons about the value of the Breck Preparations for the care of the hair — about the Breck Special Shampoos — the Breck Special Hair Lotions and the Breck Special Hair Creams. She will explain why each of the Breck Preparations is designed especially for quite different hair conditions — that the Shampoos, for instance are gentle enough in their action to be used on little children.

Breck Special Shampoos: Breck pH8 Lather Oil Shampoo for dry hair, Breck Lacene Shampoo for oily hair, Breck Regular Shampoo for normal hair. Breck Special Hair Lotions: Breck Hair Lotion 1A for dry hair, Breck Hair Lotion 1B for oily hair. Breck Special Hair Creams: Breck No. 1 Hair Cream for use before the shampoo, Breck No. 2 Hair Cream for use after the shampoo.

Breck Preparations are available in Beauty Shops, Drug and Department Stores throughout the United States and Canada.

JOHN H. BRECK INC. • MANUFACTURING CHEMISTS • SPRINGFIELD 3, MASSACHUSETTS
CANADIAN ADDRESS • 310 SLATER STREET • OTTAWA

MARTEL

Resort Wool Exclusive, $125
its soft chic lines and Southern colors
equally enchanting *sous* Mink.
Sizes 10 to 18, in coral-red, pale maize, shell-pink.

Linada
INTERPRETS SPRING

Appointments in town at ten and two?

Cocktails at five? This is the suit you'll slip into.

Superbly tailored. Enhanced with the luxury touch

of hand-beading on the wide lapels and unusual pockets.

Palter DeLiso

the mark of couturier shoes

lattice work suedes,

closed yet open,

like fine hand work

exclusive with

BONWIT TELLER

new york · white plains

VOGUE
January, 1948

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Vol. 111, No. 1
Whole No. 1801

you just know she wears them . . .

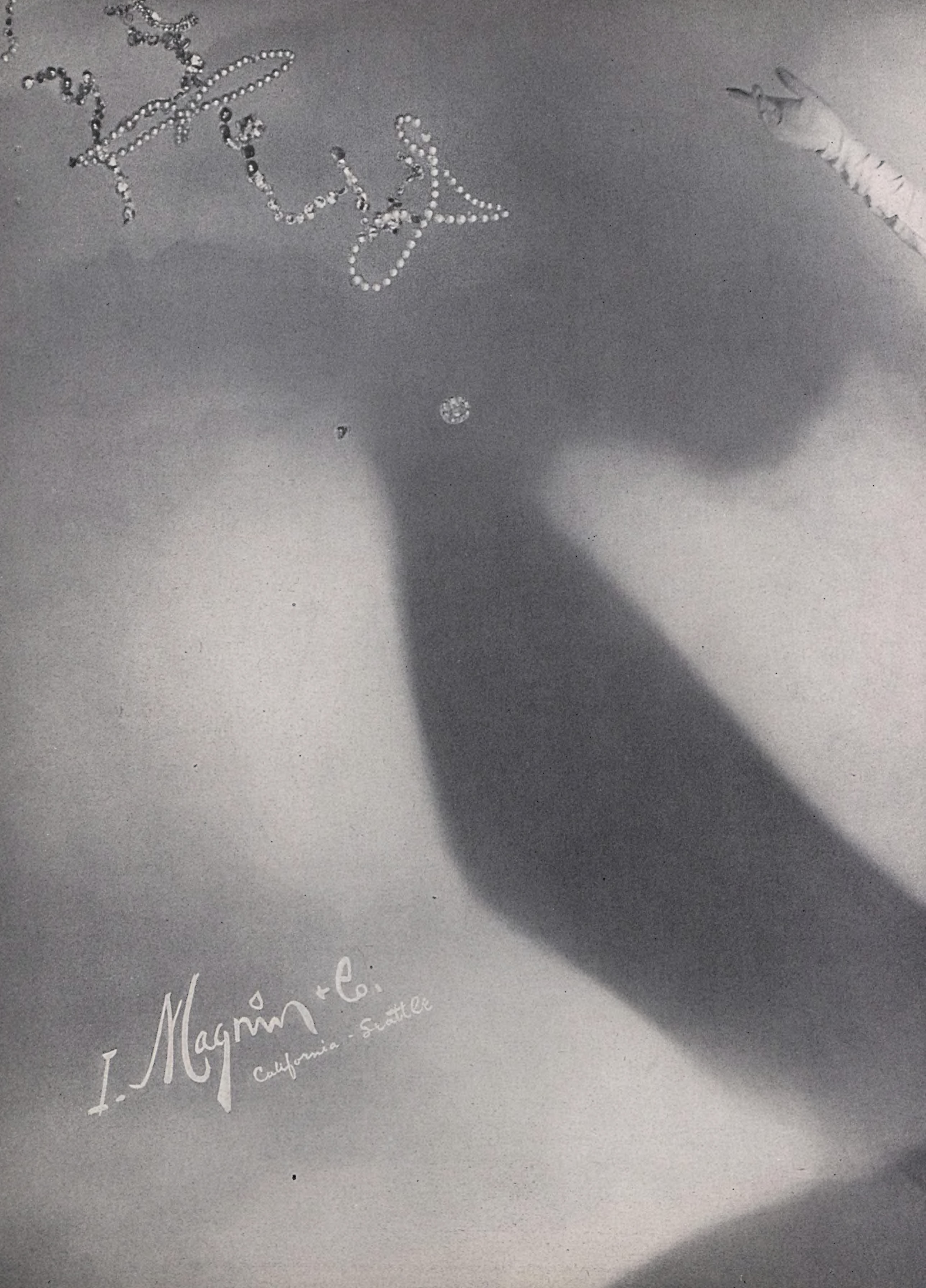
exquisite colors in sheer **NYLONS**

McCallum

and **PROPPER**

1 stripe if you're small **2** stripes if you're medium **3** stripes if you're tall

Brigance—
Our designer's resort collection, featuring lilac, complements the fresh, pretty, "unburnt" look.


I. Magnin & Co.
California - Seattle

Horst—Vogue Studios

Every complexion needs a skin softener...

every single night! A supremely effective emollient formula gives this famous night cream its beauty power. Tenseness, roughness, skin-dryness...all fade away under its luscious golden richness. Even fatigue-shadows tend to disappear. Silken in texture, gentle in action, noted for results...Rich Cream, like all the fine Tussy preparations, may be found at better cosmetic counters. $1, $1.75, $3, plus tax.

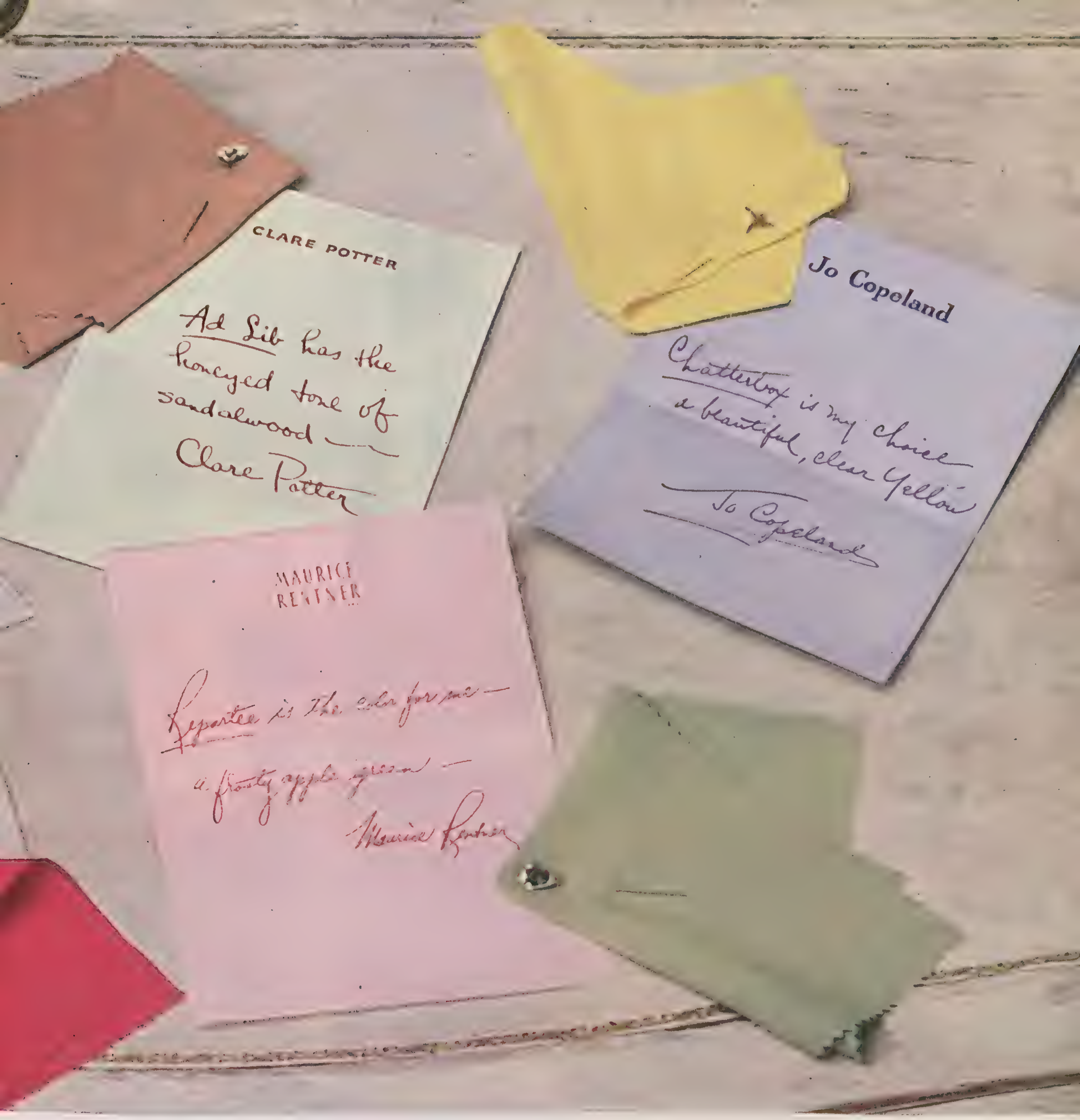
TUSSY rich cream

A Richer Color—A Richer Cream

Stroock
America's Most Distinguished Woolens
Parfait . . . an incredible texture . . . light and soft and smooth as cream. Stroock creates a new coat fabric that lends itself to every season in the year. At leading stores, or write 404 Fifth Ave., New York 18.

The new Cohama Designer Colors

Cohama Conversation Colors, created by these famous designers, shown in their own original costumes—and in a variety of Cohama fabrics at stores everywhere.



Spring 1948

Fashion begins with COHAMA *Fabrics* *in rayon in silk in wool*

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FASHIONED IN Verdona
We shall be glad to send you on request
the name of the store nearest you
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100% VIRGIN WOOL
LOOK TO THE fabric FIRST
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HAT BY JOHN-FREDERICS
FREE BOOKLET: "Alphabet of Wool Fabrics"
Drop a card to PACIFIC MILLS, WORSTED DIVISION, DEPT. VI, 261 FIFTH AVENUE, NEW YORK 16

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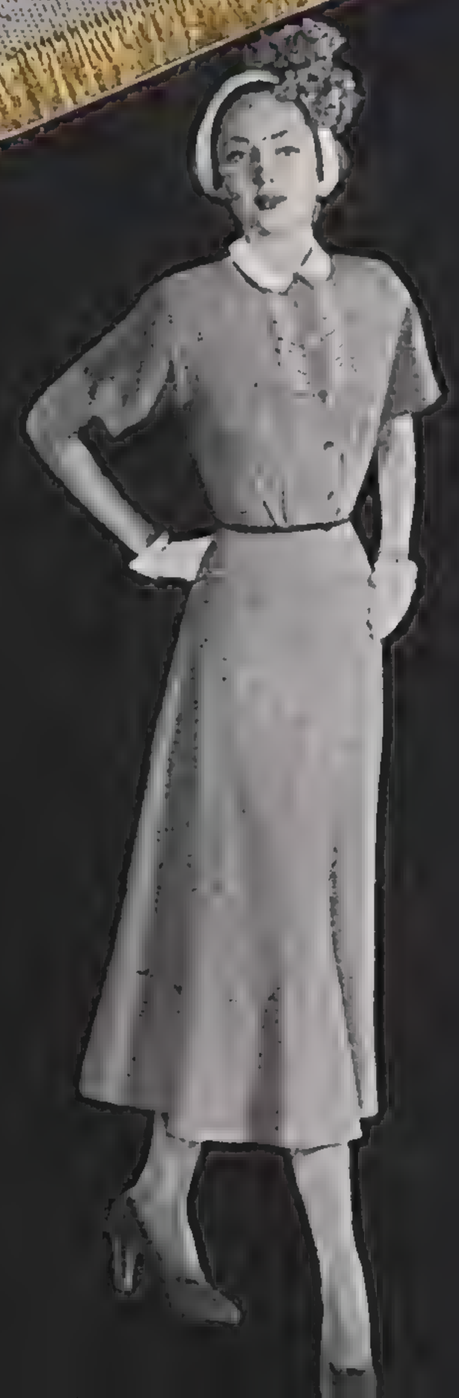

to look for...

All the world seems to meet in the Waiting Room at Field's. Like a friend of ours from Aurora rushing to pick up theater tickets — and her luncheon guests. Or the lady from Calcutta who was so charmed to find on our 'round-the-world clock the time of day at home. But, for any time of day, you'll find we've fashions to interpret the exciting new you of 1948. Imported cashmeres, spring casuals and suits like this are fashion-firsts in the Sunningdale Shop — just one of our 52 fashion shops that help make this Fabulous Field's.

New—the short jacket in a two-piece Maurice Rentner plaid from our Sunningdale Shop. Hat by Daché.

Marshall Field & Company

CHICAGO

Kraus
ORIGINAL
ZUCKERMAN & KRAUS, N. Y.

Carmel shapes a dark suit subtly, then quietly underscores its pockets and collar with faille piping. In Forstmann wool Serapheen, 155. Designer Collections.

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Costume for
a new Spring
in "Charmonette"
foaming with fox
Sizes 18 to 46
Three pieces—235.00

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100% VIRGIN WOOL

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flings
bold-plaided
wool over
a dress of
Calcutta cloth
with yard
after yard
of soft-falling
skirt.
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...the fabric that lends such smartness, such richness,
such long life to clothes you'll enjoy wearing.
It's pure worsted gabardine with the loomed-in
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A GENUINE Lorraine FABRIC 100% WOOL

FABRICS OF INTEGRITY

Tailored by Monarch

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BEN REIG'S

Three Sheers for an Early Spring...

... sheer navy wool skirt, sheer white chiffon blouse, sheer navy wool bolero ... a costume that puts spring under your coat in January ... to blossom on its own come May. An exquisitely detailed forecast fashion from Ben Reig's new 1948 collection. ■ NORTH ROOM DRESSES, fourth floor

Hat by John Frederics

Carson

Pirie

Scott & co

Chicago

Milliken presents the color drama of 1948...

printed worsteds

designed by D. D. and Leslie Tillett

In the tropical "Marshfern" print—Herbert Sondheim's dramatic cocktail dress.

THE MOST EXCITING NEWS IN PRINT—Milliken's important collection of brilliant printed worsteds.

So "this minute" in mood! So uninhibited in color! These prints and many others are created especially and only for Milliken by the talented team of D. D. and Leslie Tillett.

The fabric—Milliken's breeze-weight chiffon worsted, 100% virgin wool. Light and soft as silk—yet with all the charming manners of wool. Always coolly air-conditioned . . . crease-resistant . . . as delightful to touch as to see.

Available in exciting new-fashioned clothes by America's leading designers. Also sold by the yard in fine fabric departments.

Milliken Woolens, 450 Seventh Avenue, New York 1, N. Y.

"Woodplaid" print—Mildred Orrick's choice for suave bathing-suit-plus-sarong.

Exotic "Pantherpaw" print for Joset Walker's three-piece suit-dress.

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D.D. AND LESLIE
Tillett
FABRIC BY
Milliken
100% VIRGIN WOOL

Gown by Bergdorf Goodman

*Silverblu Mink
—priceless pale grey
beauty...soft and
lissome as her
Moyenage gown

BERGDORF GOODMAN, New York

MARSHALL FIELD, Chicago

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Mutation Mink Breeders Association • Consult your furrier for further information about *Silverblu Mink

No ordinary snowbank—this drift of regal ermine! But what other setting could match the extraordinary luxury of this matchless set of Winter jewels? Planned by Trifari to add special sparkle to your candlelight hours.

"Evening Glory"
Diamond-bright rhinestones
set in platinum-like
Trifanium.
Necklace $35.00 Bracelet $25.00
Earrings $15.00 Tax Extra

Jewels by TRIFARI

Design patents pending.

RAWLINGS

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William
WINKLER
a designed fabric

Cole of California introduces William Winkler's lovely new fabric—#1058—a smooth sharkskin-type fabric of Celanese* rayon, in a wide range of exciting new shades.

DIVISION BLUE RIDGE TEXTILE CO., INC. *Bangor, Pa. • 366 Fifth Ave., New York*

Water color painting by George Samerjan, member California Water Color Society

The Wave-band, A NEW COLE SWIMSUIT IN CALIFORNIA WATER COLORS*

Satin Lastex, with a bra designed to mold and uplift . . . a waistband newly dipped to temper a wayward bulge. In Scarlet Lake and six other Water Colors,* all inspired by the Cole collection of famous California water color paintings.

*Trade-mark applied for. Copyright, including painting, 1947, by Cole of California, Inc., Los Angeles 11.

CARMEL curves the boxy suit with soft shoulders and closer hips. Miron designs the richer, more silky textured Worsted Gabardine in contrasting Seashell Colors. Miron Mills, Inc., 51 Madison Ave., New York, N.

HAT BY SALLY VICTOR

resort editions by o'hara
dorothy o'hara, designer cum laude to hollywood's fa
inspiration from the tropical poppy • see how
she curves this vivid print into new editions for resort wear • grey, navy, fuchsia or black rayon crepe with colorful
contrasting print • 10 to 18 • daytime edition; 49.95 • dinner edition; 69.95 fashion salon dresses, third floor
Arnold constable, fifth avenue exclusive
fifth avenue at fortieth, new york 16 • also hempstead • new rochelle • hackensack

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Fashion Masterpiece

B. H. Wragge, master of imaginative color and contemporary fashion design, creates a "typically Wragge" costume for Sports Shop collection.

We pose it against a "Note from St. Louis," whimsical painting by Lawrence Beall Smith for our "Missouri—Heart of the Nation" collection of contemporary art.

Scruggs Vandervoort Barney . . . Saint Louis

THE FASHION AUTHORITY OF THE MIDWEST

This year make a beauty of yourself

For now is the time of the *pretty* woman. You'll wear skirts to pirouette in, discard the mask-like face and make a flawless complexion the basis of your beauty. Returned to fashion—the naturally lovely complexion. Rediscovered—the kind of Luxuria-care Harriet Hubbard Ayer so carefully plans for you.

★ Start *your* flawless complexion care with complete Luxuria cleansing. 1.00*, 2.25*, 3.50*.

★ Next, a brisk whisk of Skin Lotion to keep vital pores tending to business. 1.00*, 1.75*.

★ Each night, smooth on Beautifying Face Cream for that pretty-as-porcelain look. 1.00*, 1.75*, 4.50*.

*Plus Tax

Result—You didn't know you were such a beauty!

harriet hubbard Ayer

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in chicago it's

Rosin-Starr

. . . for furs

One of an exciting collection

of Rosin-Starr fur originals . . .

worth seeing 'tween planes or trains.

Minky-blue ranch mink, $3,500, sans tax.

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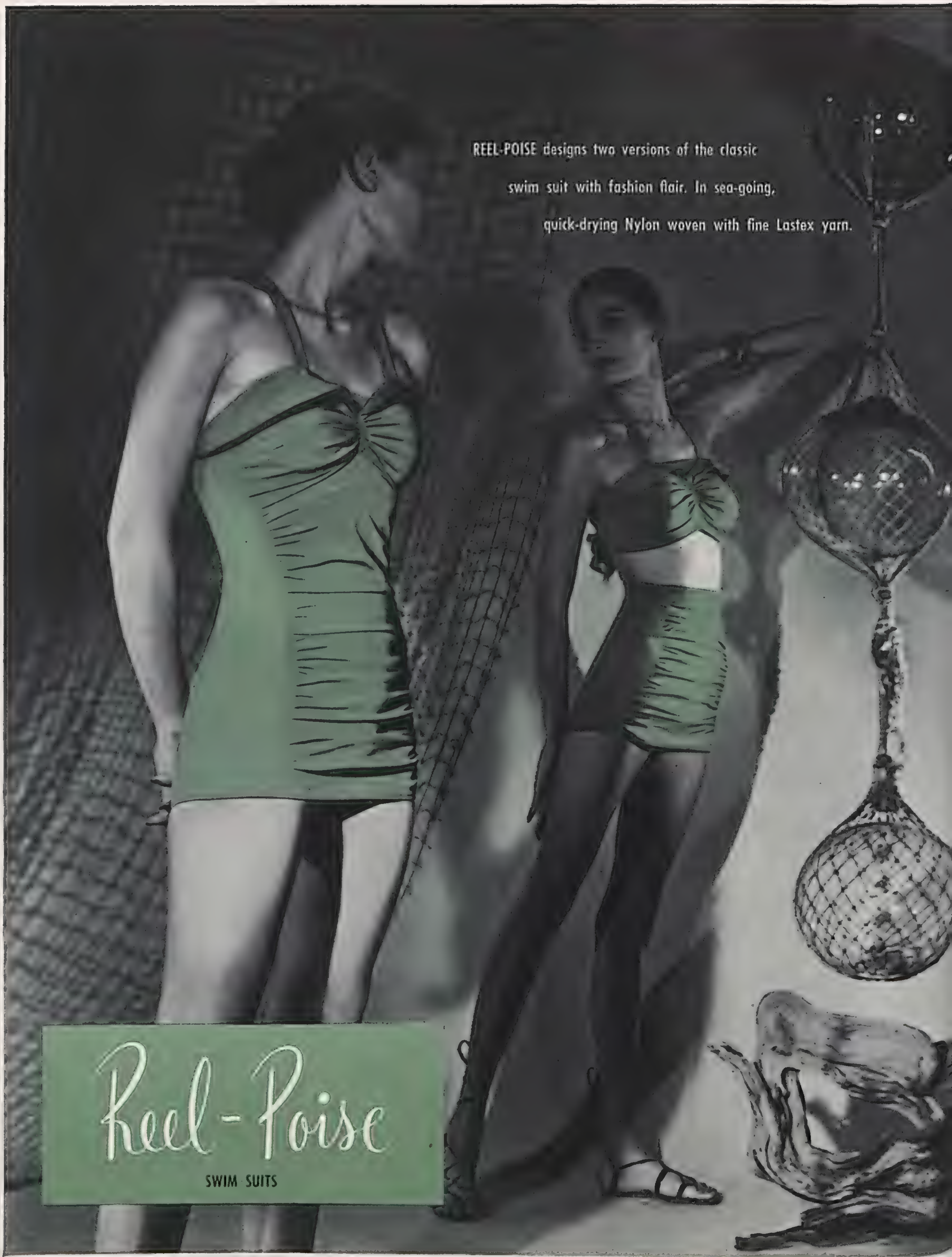
Closed Saturdays.



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I. M. Miller

Twice as new:
the twice-strapped shoe
made of suede
and harpstrings.
And such a delicate bridge
it is between foot
and lengthening fashion.
Closed toe in suede...
but important too
in partly-opened patent.

Shops and agencies in principal cities

JOHN-FREDERICS HAT · LA TAUSCA PEARLS

Enka Rayon

Anna Miller's two-piece dress designed by Earl Luick in a Ducharne print woven with Enka Rayon. A deep pocket-peplum over a slim skirt.

Lord & Taylor, New York · Wm. H. Block, Indianapolis · Lockharts, St. Louis · Himelhoch's, Detroit

American Enka Corporation, 206 Madison Avenue, New York 16, N. Y.

Swansdown
Swansdown
stripes in motion. An exciting
suit and a new version of spring's
most flattering silhouette. In a
pure worsted by Mirov
Sizes 10 to 18. About $79.
At one leading store in your city.
The House of Swansdown,
500 Seventh Ave., New York 18, N. Y.
Morris W. Haft & Brothers, Inc.

Here's how you feel... here's how you look in power lace such as you haven't seen in years. Unit Control pantie girdle with a genius for staying in place and keeping you in line... with freedom!

Also girdle style.

Pastels, black, $10.

Mabs

Mabs Barnes, dancer turned designer of functional girdles and swimsuits. For nearest store, write her at P. O. Box 1421, Dept V., Los Angeles 15.

Avisco® RAYON

RESORT-GOING TRICOT SHARKSKIN... A new development in Avisco acetate rayon by Mallinson Fabrics, "Sand Shark" is exceptionally cool and crisp. Here, David Crystal fashions it into a debonair dress sparked with a waist-whittling cummerbund. Best & Co., Inc., New York; I. Magnin & Co., California and Seattle; Neiman-Marcus Co., Dallas.

"Avisco" is the trade-mark for products of American Viscose Corporation, 350 Fifth Avenue, New York 1, N.Y.

Gown—Ben Gam

Regal Splendor . . . in natural RANCH *Mink*

For *your* mink coat . . . superb pelts from the royal family of furs . . . *natural ranch mink* . . . rich, brilliant, blue-shadowed. Be sure to look for the mark of "royalty"... the name: Great Lakes Mink Association.

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Nothing Finer
VITA · FLUFF
THE WORLD'S FINEST SHAMPOO
by Duon

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Because fashion and quality are inseparable, San Chu and Sanchilla, twin magnificents of the rayon tissue faille family, are the natural choices of fine designers. Tina Leser chose them for her exciting etchings . . . you'll choose them for their enduring quality.

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zips like magic!

Can't stick...can't jam...guaranteed flawless! You'll find Conmar zippers on the creations of foremost dress designers throughout America.

Conmar...the major zipper

Conmar zippers for home sewing...at notions counters.

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MORE TASTE THAN MONEY . . .

AYWON
A·1·
ORIGINAL
ALL THAT THE NAME IMPLIES

Fashions with authority . . . each in excellent design for every daytime occasion, yet moderately priced indeed . . . *Left:* Slim hipped rayon crepe with softly draped collar, clever front fullness and distinctive pockets . . . punctuated with jeweled buttons. Navy or black. Sizes 10 to 20 . . . *Right:* Two piece dress with the new, rounded hipline . . . the pocket details make the jacket distinctively different. A row of important gold finished buttons give it the final touch of distinction. Rayon crepe in navy, black or brown. Sizes 10 to 18. Despite their costly look they are priced at $30 each.

If you want to know where to buy these in your city write AYWON DRESSES, *525 Seventh Avenue • New York 18, N. Y.*

(Price slightly higher on coast)

Wear it with Assurance . . .

wear it with audacity . . . for this JOSELLI-tailored suit is distinctive, dashing, with its pointed revers, deep hip pockets. MILLIKEN Covert, in fashion-right colors. Quality rayon lined with EARL-GLO. About $35.

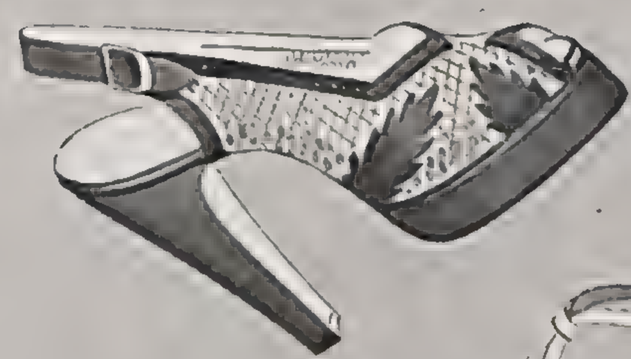
Hat by Sch

You can buy your JOSELLI SUIT at your favorite store, or write to: JOSELLI, 512 Seventh Avenue, New York 18, N.Y.

The best shoes you can buy are the best buy!

DELMAN

without reservation, gives you the best southern transportation



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Photograph by Fritz Henle

Dorothy Cox's gay, **square-dancing dresses**

in exclusive **cottons,** for Resort and Spring

McMullen

featured in finer stores—for names, write to McMullen Company, 475 Fifth Avenue, New York 17, N. Y.

A Surrey CLASSIC
See the Girl in the Surrey Golfer
Woven Chambray in the new exclusive frosted colors. About $11.
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She Sleeps in UTICA

Beauty is as Beauty does.

She sleeps in the refreshing comfort of Utica Beauticale Sheets.

Luxuriously soft, woven with over 200 fine-spun threads to the inch.

Unexcelled in quality—unsurpassed in value.

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Fine Combed... Fine Count Percale SHEETS

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Write for your copy of the free booklet, "Beauty Secrets from Your Linen Closet." Utica & Mohawk Cotton Mills, Inc., Dept. V-6, 55 Worth Street, New York 13, N. Y.

Dress by Ceil Chapman
Shoes by Gustave

a *Miracle* of beauty and freedom. *A dress of romance. Party satin woven with golden Lastex yarn. Feet delightfully slippered in sandals, crocheted of Lastex—joyously free and supporting. All things you wear become more truly yours for admiration—thanks to*

Lastex THE MIRACLE YARN THAT MAKES THINGS FIT

an elastic yarn manufactured exclusively by (US)

UNITED STATES RUBBER COMPANY

ROUX *means lovelier haircolor!*

JEWELS FROM CARTIER

Your professional hairdresser *knows* the importance of lovelier, natural looking haircolor. So it's significant that the beauty salons of America use more Roux than any other tint—*by far.* Follow the profession's lead—ask your hairdresser for Roux treatments to conceal *all* your visible gray or dull hair with lustrous, *natural* looking color.

Illustrated: No. 104 Brown, one of the 24 lovely Roux shades.

ROUX

OIL SHAMPOO TINT

COLORS • CONDITIONS • CLEANSES

Caution: use only as directed on label

Your diamonds, prized and lovely,
may change their settings through the years,
but their flattery is ever bright, and ever yours.
De Beers Consolidated Mines, Ltd.
Three-carat "Marquise" cut diamond
lends fiery elegance to a brooch or pendant. Priced from $3000 to $5000, plus tax.

classic **elegance**

in Miron gabardine

...tailored by

handmacher at less

than sixty dollars

tailored by Handmacher

and now...in Cleveland only at **HALLE BROS.**

Herbert Sondheim resort and travel

for 1948...
HERBERT SONDHEIM
NEW YORK

A VERY FINE FACE POWDER

WITH THE MOST TREASURED NAME IN PERFUME...

CHANEL

Sacson
Here is good taste...here is good fashion. Here is Sacson's paint-struck print on Mallinson's rayon Miami Cloth. Black, kelly or raspberry on white. Sizes 10 to 20. About $11.00. For name of store nearest you, write Sacson, 1350 Broadway, New York 18, N.Y.
Sacson

Print by Onondaga

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* T.M. U.S. Pat. Off. Pend.

Jaunty Junior
Scrolled motif at the neck . . . a twirling whirl of skirt! What could be smarter than this bow waisted cardigan suit, in Pacific's Verdona pure worsted crepe. Sizes 7 to 15. About $59. At one leading store in your city.
Jaunty Junior, 500 Seventh Ave., New York 18. Morris W. Haft & Brothers, Inc.

Exquisite gowns in the Laros tradition--fitting companion in your lingerie wardrobe to the famous Laros Dimensional Slips.*

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Laros

One piece basque dress $30. Two piece suit dress $35. Both in STONECUTTER CORD. Gunmetal grey, brown, hemlock green, striped in white. 10 to 18.

Over 400 Shops are showing this fashion. *If you don't find it in your favorite shop, write* **KANE-WEILL** • 498 SEVENTH AVENUE, NEW YORK 18, N. Y.

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A THROATY MONK'S COLLAR.

DEEP NECKLACES OF FAGOTING. LONG.

HAND FLATTERING SLEEVES, THIS IS ADELAAR'S NEWEST.

WHITE ONLY. SIZES 32 TO 38. ABOUT $9.

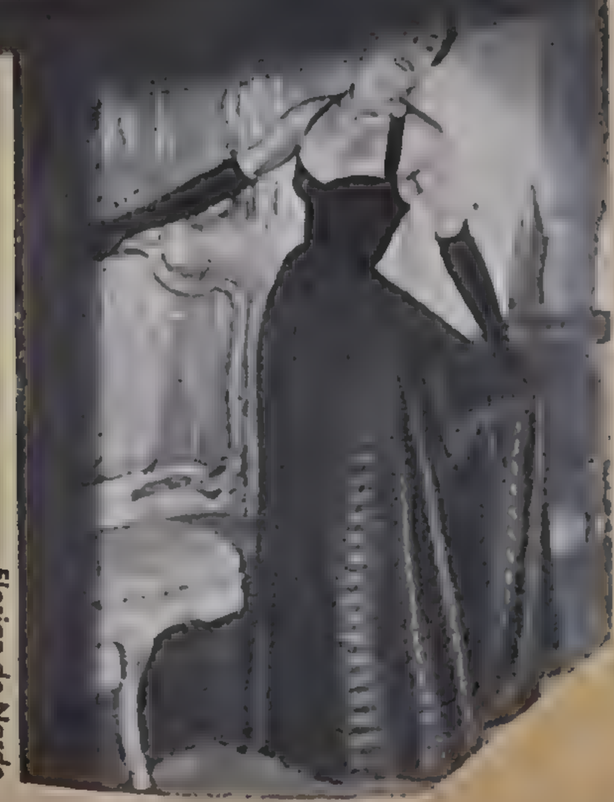
IN COLONIAL MILLS ASTOUNDING RAYON CREPE.

Trend-setting fashions, designed and made in the Paris salons of Dior, Balmain, Fath and Balenciaga in Hafner faille, bengaline, stiff satin and taffeta are indicative of the new crispness of silhouette and fabric reflected throughout the Spring collections of leading American designers in

Hafner fabrics

Empire State Building, New York

Models imported by Garfinckel, Washington, D. C.



Florian de Narde

HERMAN BEISPEL DESIGN
Pickett's
Chattanooga, Tennessee
Tinsley's
Nashville, Tennessee

• For a mother of three who was guided by a rule

Not alone from her patrician background, but through years of gracious, efficient management of her household, had she affirmed the wisdom of a rule.

That rule, quite simply, was that in buying the *finest,* one almost invariably practiced the soundest economy.

Thus, when the time came to select a family motor car, it was to be expected that she could wholeheartedly agree with her husband's choice of a new 1948 Packard.

For in this elegant motor car she found graceful, free-flowing lines, and a quietly beautiful interior.

And in its serenely powerful Packard straight-eight engine, she sensed a mechanical perfection that promised long years of magnificently efficient performance.

Because you, too, may well have implicit faith in the principle of buying the finest, we suggest that you see the great new 1948 Packard. It is now ready for your inspection at your Packard dealer's.

ASK THE ~~MAN~~ woman WHO OWNS ONE

PACKARD

FOR '48

Out of this world, into your heart!

"I live in Queen Makes..."

It's the fashion creed of clothes-wise women of all ages on the American scene. They live in Queen Makes from morning till night—for every occasion. Casuals. Tailoreds. Elegant soft dresses. For there are as many different type Queen Make dresses as a woman has whims! They know that wherever they see Queen Makes, they'll find a complete range of sizes. From 12 to 20. From 38 to 44. Even those hard-to-find and oh-so-welcome half sizes 16½ to 24½. Queen Make Fashions, famous for half a century, are for you and every style-conscious woman who recognizes quality and value on sight.

"It's a pleasure to own a Queen Make wardrobe."

Above: One-piece dress in Mallinson's Miami Cloth.
In grey, aqua, maize, pink.
Sizes 16½ to 24½. About 10.95.

Queen Make

FASHIONS

At B. Altman & Co., New York; Carson Pirie Scott & Co., Chicago; J. W. Robinson Co., Los Angeles; or at your favorite store. Write to Queen Make Fashions, 1350 Broadway, New York 18, N. Y., for the name of the store nearest you.

first touch of spring

Like forsythia in the florist's window, a new suit is the first touch of Spring. And you'll look your loveliest in a suit by Printzess.

The fine detail, the careful workmanship, the elegant styling that is every woman's dream of a suit goes into every suit by Printzess.

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Versatile suit in soft and bright shades
for your vacation or at-home
living. Butcher Linen-
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At fashion stores near you.
*Crease-resistant
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Nightgown by Iris

Velvet of Roses to pamper your winter-dry skin

YOU'LL LOVE this marvelous skin-softening cream . . . you'll thrill to the way it seems to coax away the ravages of dry steam heated air and harsh winter winds.

Smooth Velvet of Roses over your face and throat. Delight in its luscious tea rose tint, its glorious fragrance of dew-wet roses. Can't you just feel it easing out the dryness? Softening, smoothing, freshening your winter-worn skin? Don't delay, get Velvet of Roses today . . . and rejoice in its promise of lovelier tomorrows.

Velvet of Roses Dry Skin Cream $1.75, $2.25

Special Cleansing Cream . . . to thoroughly cleanse the skin, prepare it for Velvet of Roses $1.00, $2.00, $3.50

Skin Freshener . . . to "rinse" off all traces of soiled cream. $.85, $1.75, $3.00

All prices plus tax

Barbara Gould

Aids to Loveliness

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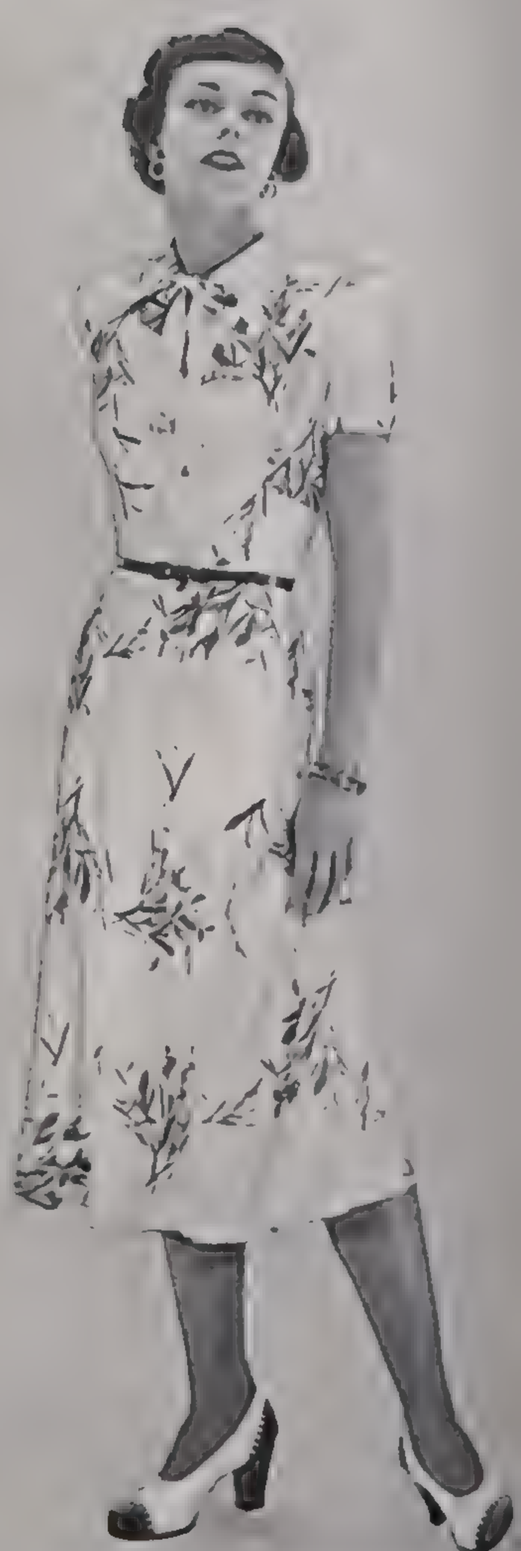
the new graceful look comes in pairs

By Huxley

For casual resort and summer wear, here's a smoothly tailored, sleeveless dress of Celanese Crepe Amazing with pleats clustered on either side to give the *new* look . . . $22.95 in white and lovely pastels.

For afternoon and dinner, you'll like the beautiful screen print dress with the wind-swept back . . . $29.00. The smartly flared jacket, in white or contrasting colors, is perfect for any occasion . . . $10.95.

All three in sizes 10 to 18.



HUXLEY fashions are confined to one fine store in each city

. . . write **HUXLEY,** 498 Seventh Avenue, New York 18, N. Y., for information.

printed Alluracel†

Totem Pole—smart new print from Celanese* Northwest Passage† collection on Alluracel crepe of synthetic yarn. Dress by Kane-Weill in misses' sizes.
For stores write: Celanese Corporation of America, New York 16.

a Celanese* Fabric of Synthetic Yarn

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the way you like to look...in the dress you love to wear.

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LOOK

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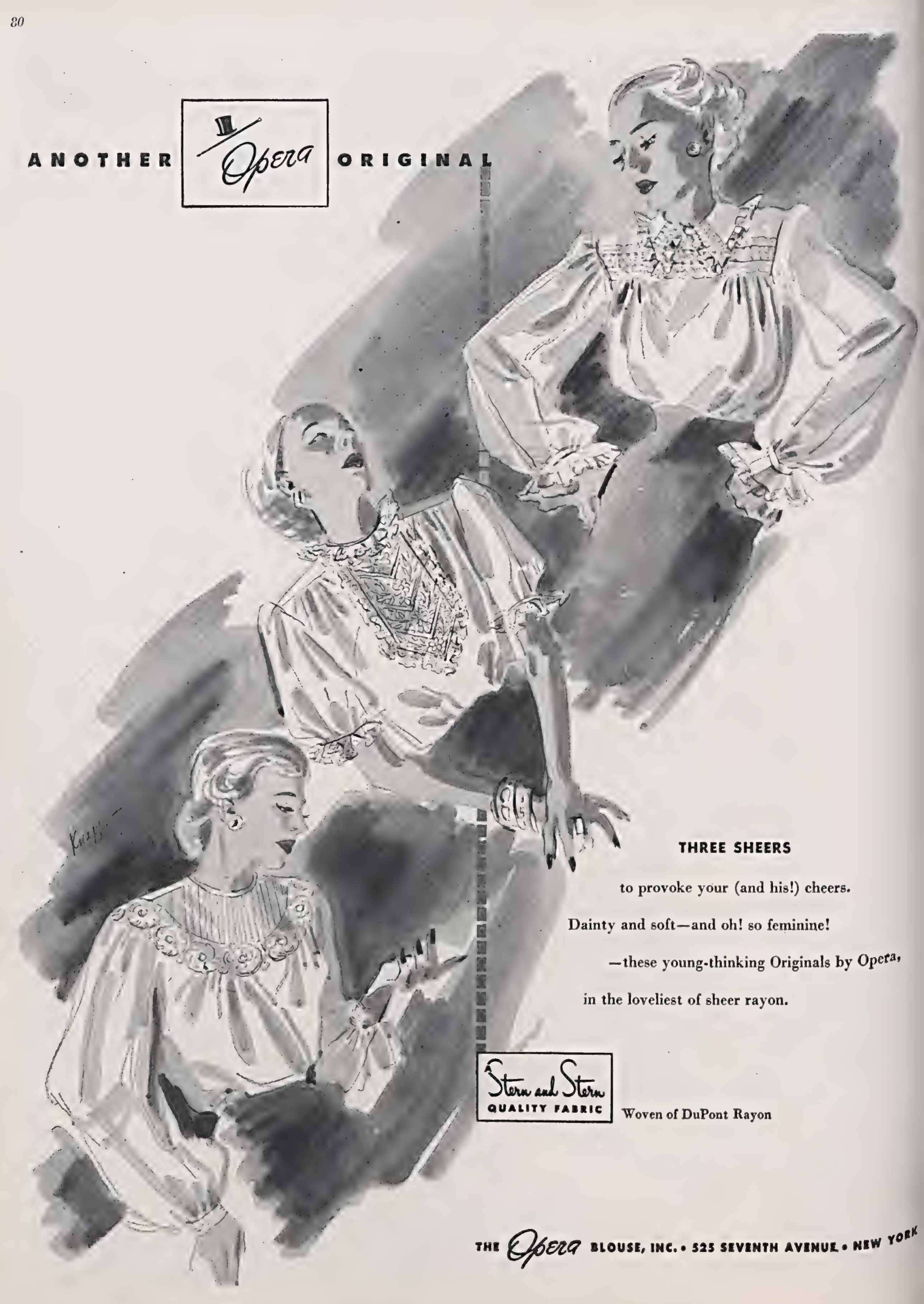
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in the loveliest of sheer rayon.
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Fashioned by Claire Tiffany REG. U.S. PAT. OFF.

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THE SMOOTH WAIST'D GIRDLE. 25.00

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voluminous skirt
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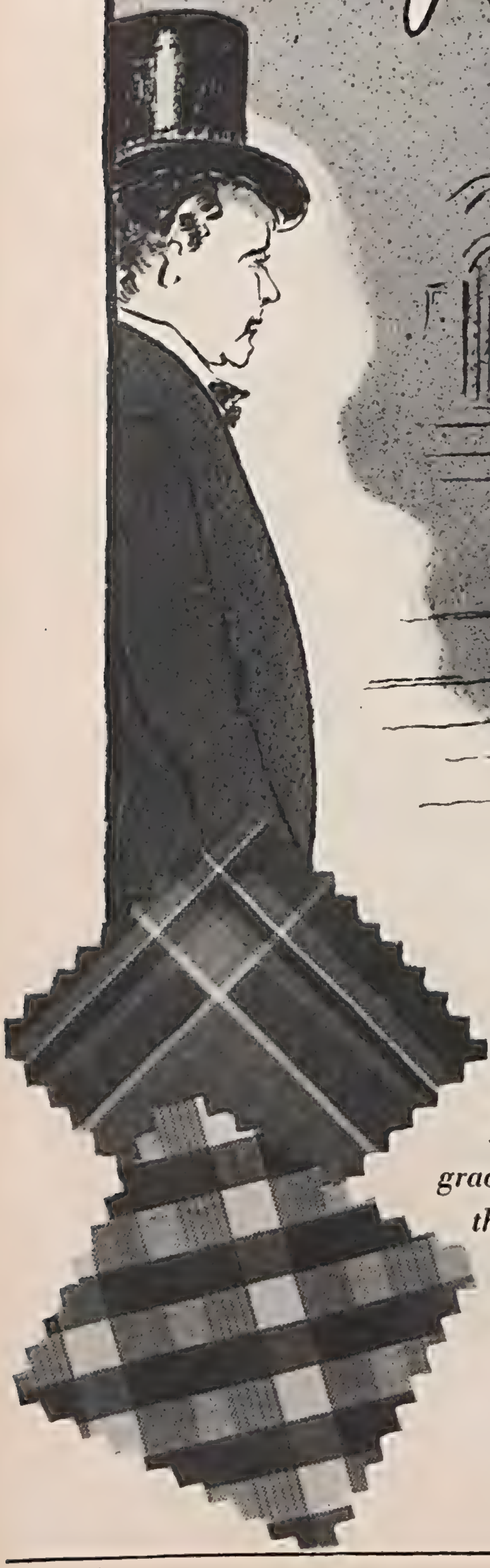

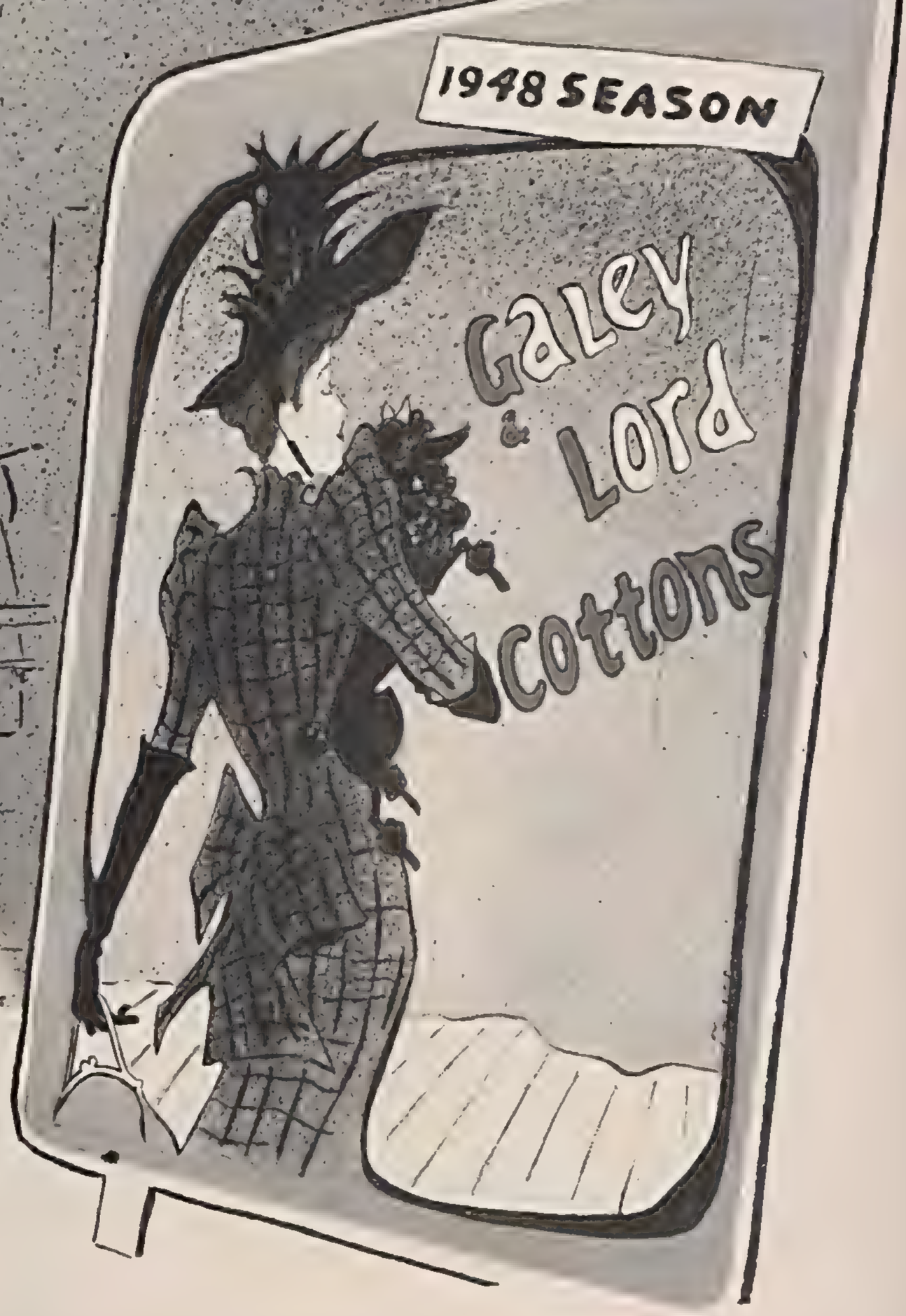

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45 HOURS—CHICAGO ★ LOS ANGELES VIA SOUTHERN ARIZONA

Rock Island and Southern Pacific are placing a *New Golden State* in service—a finer, faster, extra fare daily streamliner to Southern Arizona and Southern California—starting in January.

The *New Golden State* will give you a swift, smooth-gliding ride between Chicago and Los Angeles. Its diesel power will carry you effortlessly over the low-altitude Golden State Route—through El Paso, Tucson, Phoenix and Palm Springs—to the Coast in only 45 hours.

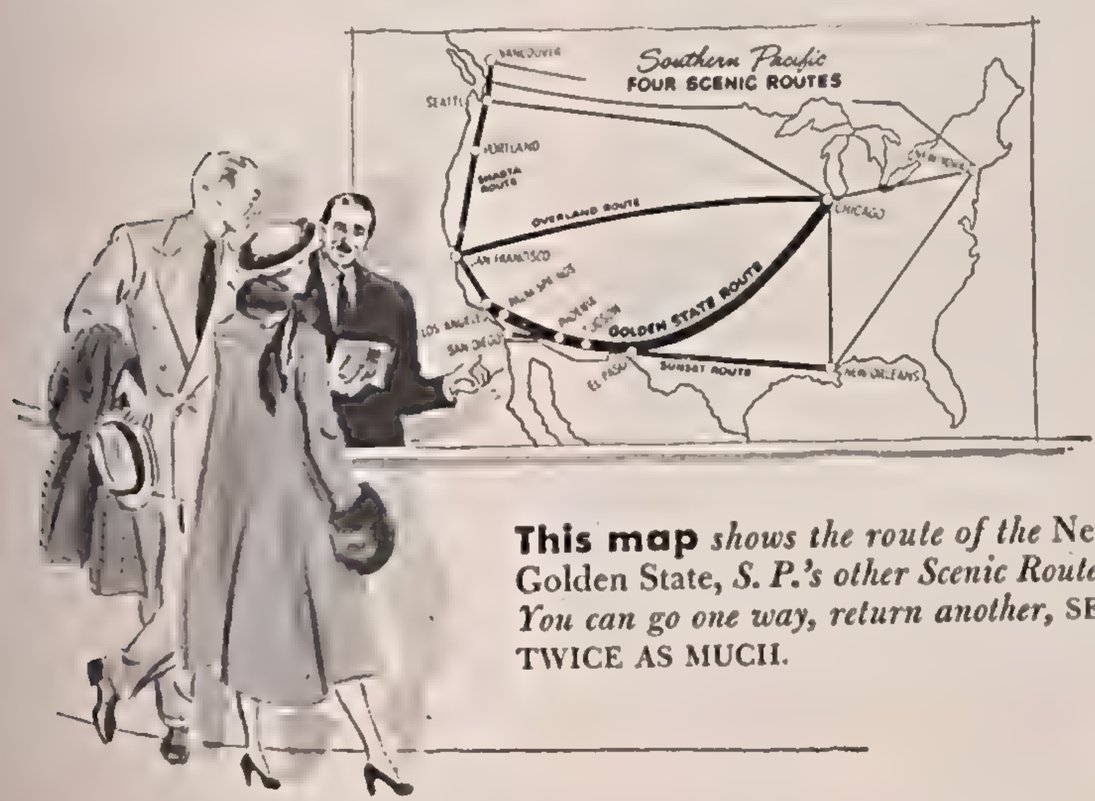
The *New Golden State* is a handsome train. Its exterior is brilliantly finished in red and silver. The rich colorings and fine handicrafts of the Southwest and Mexico inspired the design and interior decoration of many of its new cars. (Two of these, the "Fiesta Car" and a dining car, are shown at the right.)

All Pullman sleeping cars and chair cars are lightweight, streamlined equipment. We have been anxious to offer this improved service as soon as possible. For that reason, the *New Golden State* makes its initial run before the last of the streamlined dining cars and lounge cars are received from the builders. (Five complete trains are needed to provide this fast, extra fine service between Chicago and Los Angeles.) Until car builders can make final deliveries, you may find some of these cars on the *New Golden State* are not streamlined. They will, however, be comfortable, attractive and of modern design.

The Route of the *New Golden State* provides the only main line train service to Tucson, Phoenix and Palm Springs. We invite you to ride this fine train on your next trip west—to the Southern Arizona and Southern California ranch and resort country, or to Los Angeles. We think you'll agree that our pride in the train is justified.

Colors from the Desert were borrowed for the sumptuous dining cars on the *New Golden State.* Varied designs and furnishings distinguish each. Golden yellow seat coverings and linens contrast with turquoise floor and ceiling of this car. Note copper frieze and ancient devil masks.

The Gaiety of Mexico awaits you in this informal "Fiesta Car" open to all passengers. The bar was inspired by a fountain in a quaint Mexican patio. The tables and comfortably upholstered chairs are of hand-carved oak. Brightly colored canopy adds to patio effect.



This map *shows the route of the* New Golden State, *S. P.'s other Scenic Routes. You can go one way, return another,* SEE TWICE AS MUCH.

S·P The friendly Southern Pacific

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Arizona

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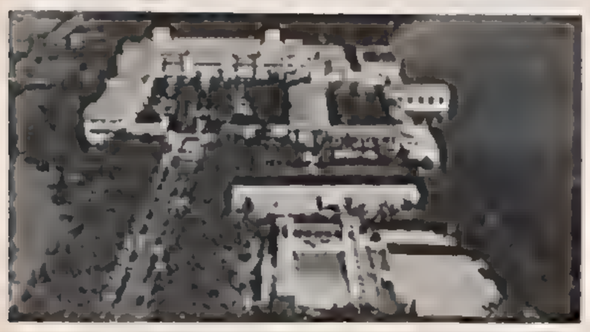
BOCA RATON



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PALM BEACH BILTMORE

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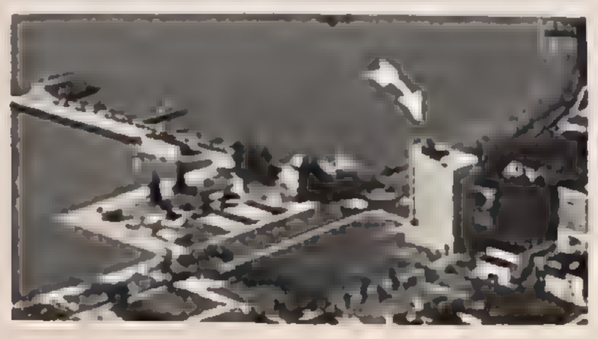
SARASOTA



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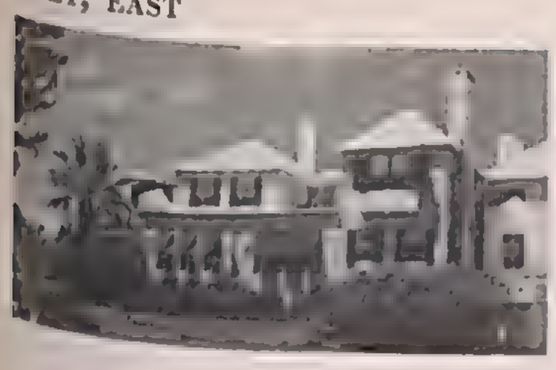
WALDEMAR GUEST RANCH. 10th yr. 85 mi. W. San Antonio. Riding. Everything for fun and relaxation. Fine food. Ltd. 40. Res. Season Jan.-Apr. Bklt.

Bermuda

PAGET, EAST



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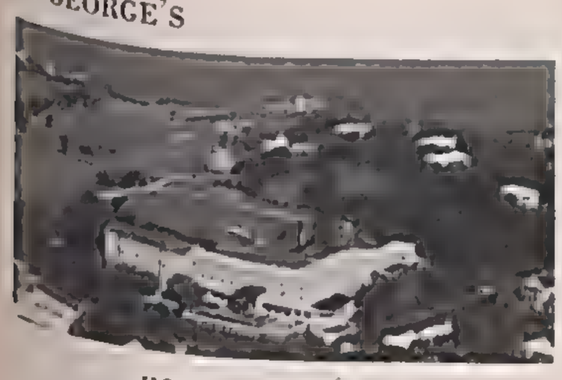

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PICARD ORIGINAL

One of the ski season's highlights is this Plattry-Picard black hand-loomed ski sweater with white, gold and red hand-embroidered emblem and horizontal stripes of white. Hand-knit ski helmet is color match-mate.

* * *

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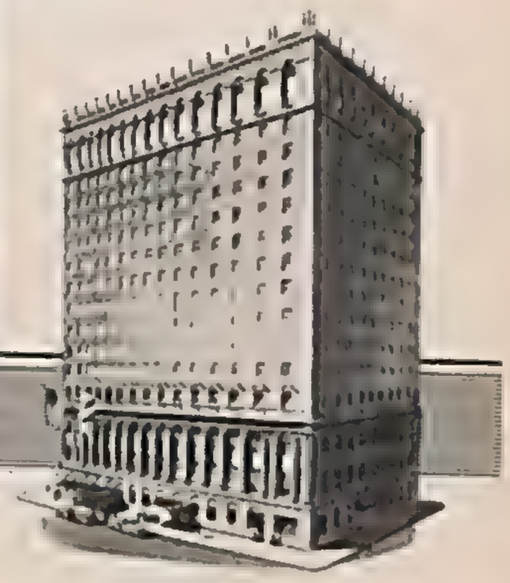

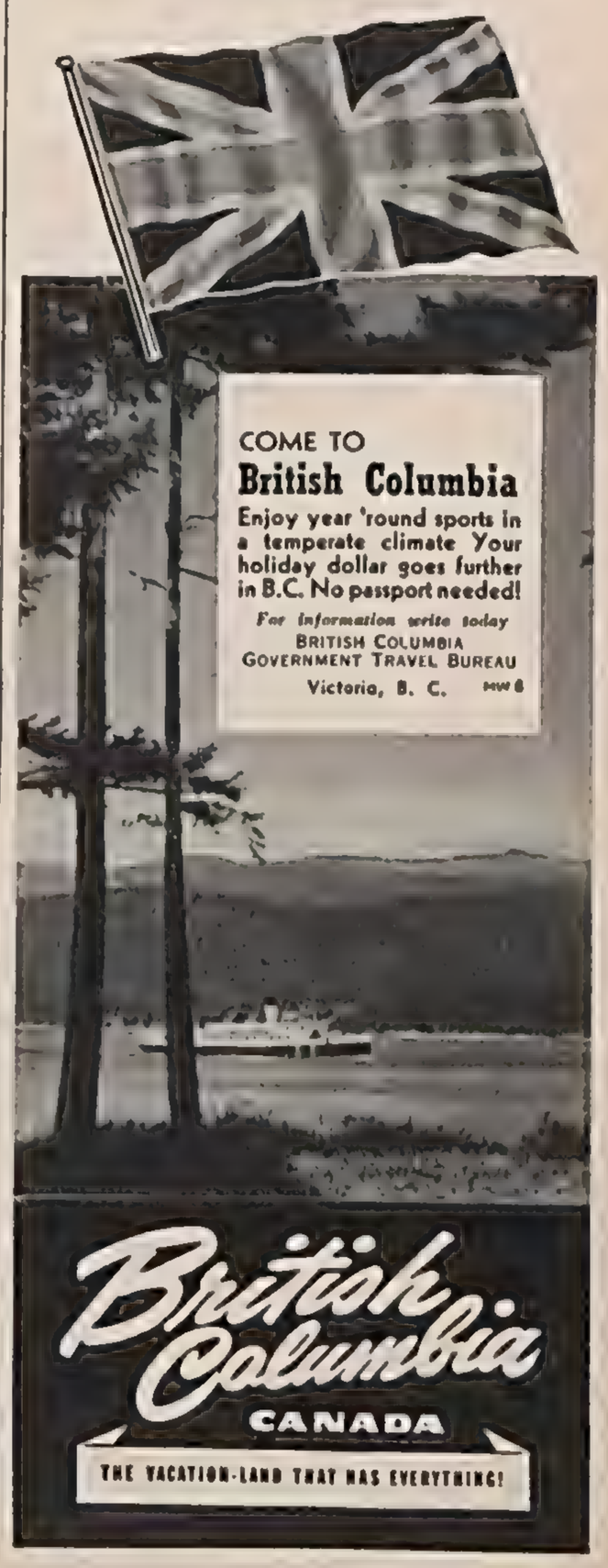

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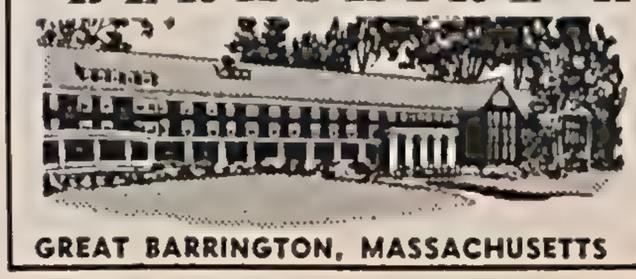

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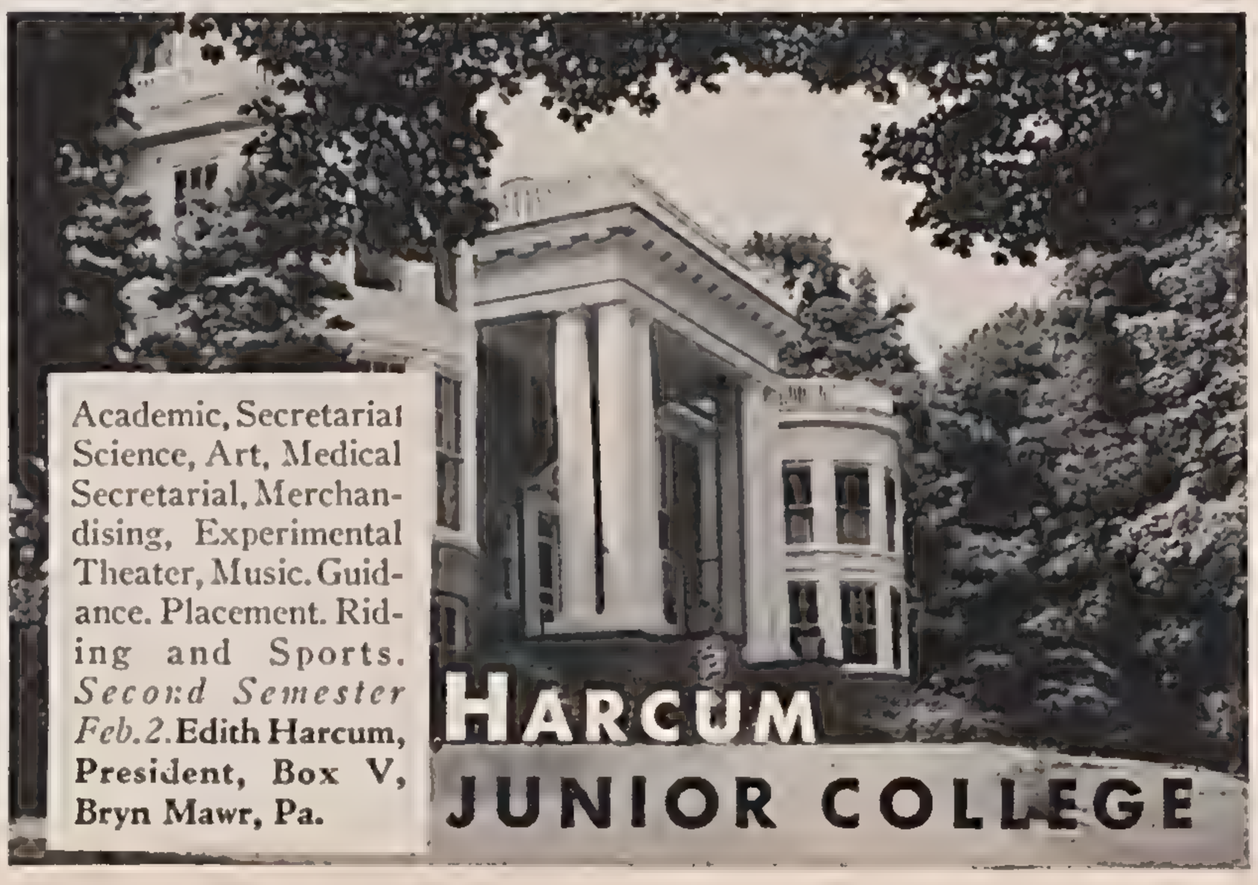

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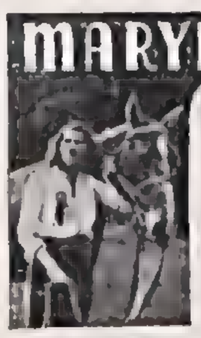

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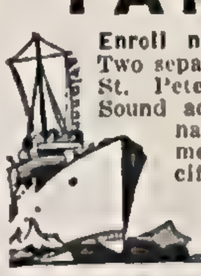

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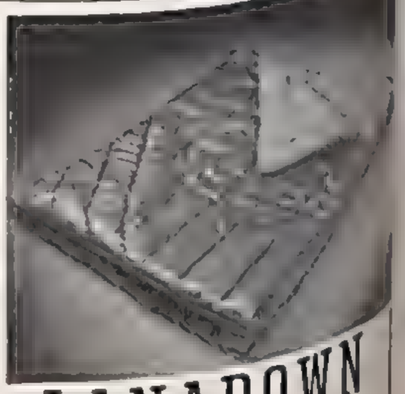

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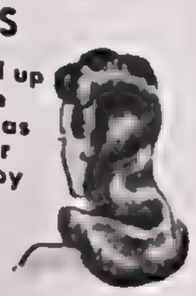

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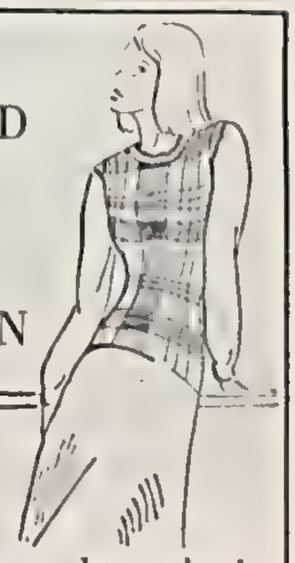

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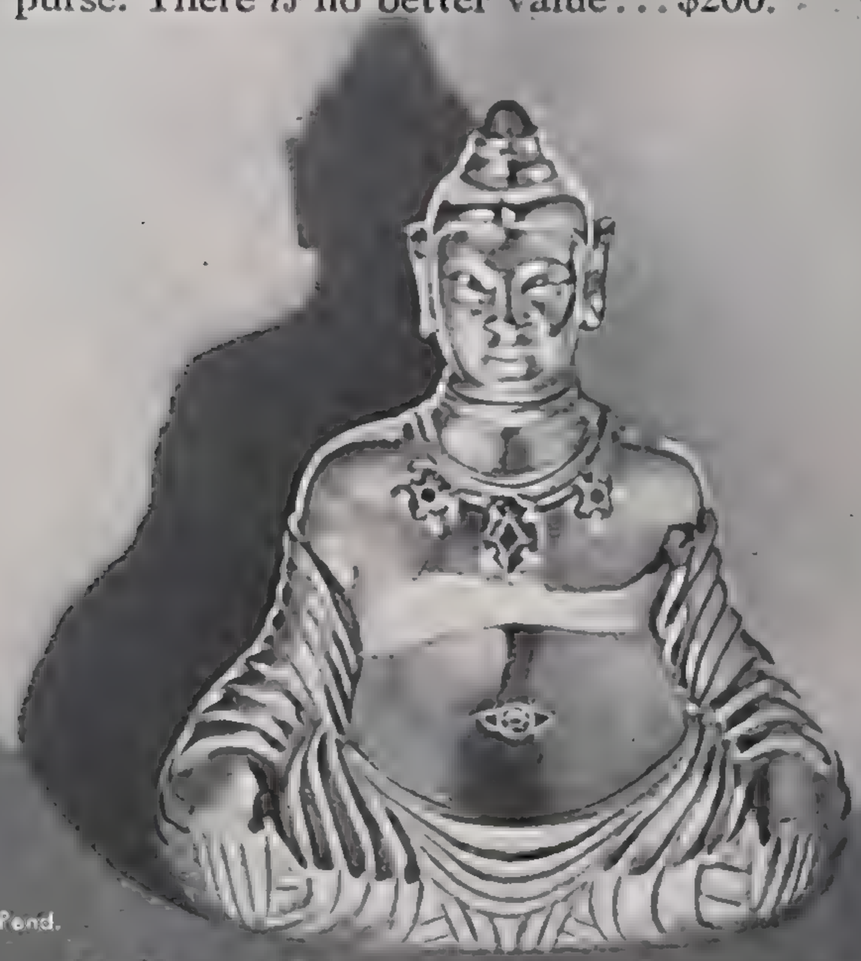

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VOGUE

incorporating Vanity Fair

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EYE VIEW OF THIS ISSUE

COVER: *The photographic composition is by Herbert Matter.*

. . . *of this year's essentials*

We shy off from the word essential, many of us, feeling that it is too pompous, too important to put on the concerns of daily living. But daily matters have their essentials, too, and to reach them may be one road of access to the deeper core.

We need not be Time's slaves; the beginning of a year does not, necessarily, mark the end of anything. But it is as good a time as any to look, objectively if we can, at ourselves; at our musts, our wishes, our could be's. To try to separate the accidental from the deliberate. To clear the path for the books, clothes, ideas we really want; the theatre that is worth an evening; the music that we really long to hear. This issue of Vogue touches lightly on some of these; firmly on others.

And *now* is not merely a good moment, but an urgent, an imperative moment to think in terms of the great essentials of all time, of all men...food and shelter and love. To remember that food is not taken for granted anywhere in the world outside our own hemisphere; that shelter and warm clothes, for many people —as sensitive and as easily chilled as you, as we—are as uncertain as they were in the days of the Piltdown man. To know that love...the great essential...takes many forms; and that your own happy, scattered good will and warmheartedness can be focused, by the miracle of the great helping organizations which will run your errand for you; which will carry your gifts of food and clothing—and, yes, your love—to the other side of the earth. Millions of Americans gave, rushingly, this Christmas for European needs. But January and February are long, cold months, too. And hunger is a recurring phenomenon.

This is a reminder that by giving food and clothes this year, perhaps, out of our compassion, we can also give to Europe a reason for believing in the kinship of mankind.

COLLECT YOURSELF

Some people know where they are going and go there; others wish and wonder. Some live by impulse and accident; others by chart and compass.

Some women's lives remind one of the schoolboys in Dickens' *Dombey and Son:* their minds are like badly packed valises; they could never get at anything when they wanted it. Or, like half-finished dresses—but basted together. Other women run houses, run careers, run children (even run husbands—Heaven forbid!) without *running* themselves. They make money, save money; make clothes, make conversation; do their bit, or bigger, in the world, yet never show the skull beneath the skin.

This issue of Vogue is on Essentials. What we are trying to say (with tenderness and warning) is: don't throw away, in little worthless bits, your time in a day, your money in a year, or your essential self in a lifetime.

It is hard to stick to essentials: our day and our life are littered with ill-assorted demands. Each heart is crowded with conflicting motives, and many a woman wants to do her family work and the world's work; to be well-dressed and well-informed. She wants to be attractive to look at; to listen to; efficient and yet lighthearted. Wants to help those next door, and those in the next hemisphere. Small wonder that we so often become lost: so lost that only small remnants of the original self remain.

We know how easy it is to be confused in these days paved with problems; taxes and the high cost of living are challenging the very quality of our living, the content of our exterior lives; the roof over our head and the pillow under it; our clothing, our menus; compelling us to give up many of our daily pleasures. How to maintain quality or not to? Do without or find substitutes? What kind? Inferior or honourable?

Only the woman with her mind well swept can supply the answers; weed the worthy from the unworthy—stick to essentials. What colour are they? What shape?

The essential is best tested by its opposites: lack of concentration upon the important. By the frivolous, the petty; the cloudy, not the distilled. The bark, not the pith; the edge of things, far from the crux, the core.

What technique to use for unscrambling the essential from the nonessential? Religion, philosophy, psychology can all come to help us. But the fundamental need is our own thinking. Thinking-time is not wasted time; you can't hire anyone to do it for you.

True genius-women feel the answer, do not have to think it. They pursue instinctively their leading Must, the one great compulsion in their lives; women like Madame Curie. One might almost say that their rule is: Do the first things first; the secondary, never.

We, too, can try to make our preferences and our rejections clean and definite; never vague and indecisive. We can choose no *almost* good ideas or clothes; no *rather* good notions or furniture; no *almost* fine books.

Most of us, non-genius women, compromise more; even so, we can separate our main motive, can reinstate it as our main drive; can find within ourselves our real love, our original aim. Can re-focus upon it.

To rescue and preserve this essence of yourself is not at all mere selfishness; it is rescuing the rarest of your possessions. Well nourished, well protected, it can help you hold your sense of direction, to go where you once wanted to go.

"MOTHER AND CHILD" BY MARY CASSATT

One of the few women painters to achieve true stature, Mary Cassatt was the only American woman among the Impressionist group in France. Part of her fame came from her treatment of the mother and child motif, as in the tender etching, full size on the opposite page. It belongs to the Baltimore Art Museum, was recently in the exhibition of her work at Wildenstein Galleries.

COLLECT YOUR CLOTHES

Dressing by the year—not on impulse—is a good thing to do

DRESSING by the year is dressing to a future—a future which will have a long, long past. It means buying with a definite plan, and buying *slowly*. You can't dress well in a hurry. Most of us have discovered that buying by the day, the hour, the whim—on the spur of the invitation—is rank extravagance. It costs far too much money—too many unworthy results, which move to the back of the cupboard to become the most "expensive" things you ever owned. In clothes (as in houses) one bad buy leads, with a horrid inevitability, to another. Sadly we learn that a patching or recouping job is always the most expensive, seldom satisfactory.

On the other hand, dressing by the year—letting your clothes accrue on a long-term basis—means dressing *better*, more economically, with a surer hand. Result: a cupboard well stocked and salted down with beautiful, unseasonal essentials. It means feeling happy with everything you own all year round. And round and round. In such a cupboard, nothing just *hangs* indefinitely.

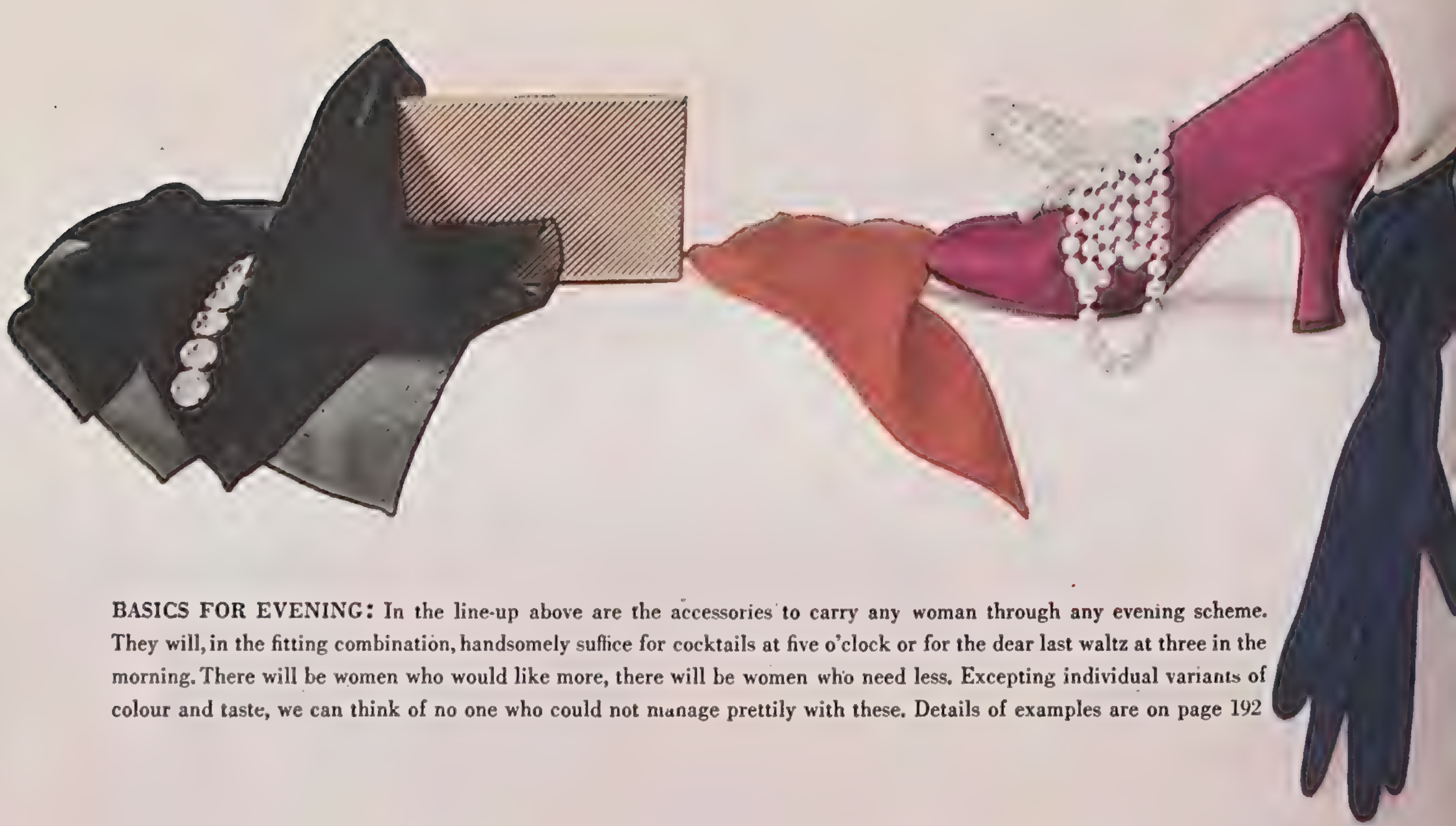
Collecting such a wardrobe involves some long, long thoughts—and a little philosophy. You must be able to look impersonally at your life and gauge its pattern. To dress, not to an *ideal* life, but to an idealization of your *own* life. Ah, the difference between "She has beautiful clothes" and "She is beautifully dressed." A collector's viewpoint is invaluable. It keeps your eye focused, your purpose inviolate. You automatically avoid the feckless extravagance of "It's pretty. I want it." Instead, you say, "This does (does not) belong in my *collection*."

What are these collector's items—these essentials which are so well worth gathering? Coats, for one. All lengths and shapes of coat. All strata of coat. They are rewarding to collect, for they come into their own over and over. A collection of sweaters, edited by time and constant wear. Tweed jackets, of course, time can not wither, nor custom stale: they are born to become old, and nothing so *becomes* them. Age can improve *négligés* and house coats, too. A black slip is an essential, worthy of pure silk and lace. An evening slip thinks nothing of a decade's service, nor do tailored silk shirts, fine leather handbags. Umbrellas (if you don't lose them) make a wonderful collection. Big, multi-rib, mannish ones for serious rain, little swagger ones for tentative days. All lengths and sizes of pearls, pull-down felt riding hats, string gloves, or fleece-lined gloves, evening slippers, evening bags, chiffon or satin flowers, walking shoes, pure silk scarfs, skirts...all these can be cherished collector's items—if you wear them, keep them alive, out of dead storage. *(Continued on page 186)*

ESSENTIAL: TO BALANCE A WARDROBE ... ONE SUIT WITH A FUTURE *(opposite)*

Suit with never a backward glance—grey worsted sharkskin, cuffed forearm sleeve, strict jacket, natural shoulder, wide, un-sit-outable skirt. There, but not visible, navy-blue rayon taffeta blouse and petticoat. Ben Reig, designed by Omar Kiam. At Lord & Taylor; Carson Pirie Scott; Frost Bros. Mustard sailor, Mme. Andrée.

PENN



BASICS FOR EVENING: In the line-up above are the accessories to carry any woman through any evening scheme. They will, in the fitting combination, handsomely suffice for cocktails at five o'clock or for the dear last waltz at three in the morning. There will be women who would like more, there will be women who need less. Excepting individual variants of colour and taste, we can think of no one who could not manage prettily with these. Details of examples are on page 192

ACCESSORIES:

BASICS FOR DAYTIME: Across the bottom of this page is the whole sum of accessories that can take a woman through the days of the year (in all but really tropical weather), in city, in country, or in transit. They are twelve—still a reducible minimum for a woman whose year doesn't involve all these categories. And only a start for some. But dozen that they are, completely competent from the Colony to the local super-market.

Basics: three pairs of shoes—one for street-length cocktail clothes, one for ankle-length dinner and theatre dresses, one for floor-length ballroom skirts. Two pairs (or two prototypes) of gloves: the pale to white; and, sweetly inevitable: the planned coloured glove—to make a new woman of a black cocktail dress, to complete a coloured dinner dress. Two bags: a shining, tiny carryall; a neat dark satin shape. White lace-hung handkerchiefs; always, pearls (real or unreal), and this year, lamp-lens rhinestones. Finish to costumes, a choice from coloured chiffon scarfs.

MASTER LIST

Basics: one pair of country brogues: one pair of suit-and-travel opera pumps: one pair of city black suède opera pumps. Two schools of gloves: rough, strong, country and driving gloves; smooth, dark to neutral, city gloves. An umbrella: staunch for the country, handsome in town. Two bags: one neat leather shape (black or natural) for every case; one almost-luggage great bag. A cashmere sweater—as suit blouse in winter, over summer dresses. A print scarf, handfuls of linen handkerchiefs; and silk coloured squares. Details on page 192.

ESSENTIALS—TO TASTE

Simple materials and a respectful cook

BY SHEILA HIBBEN

You will not, of course, catch the editors of Vogue in any tasteless moralizing about the handsome still-life on the opposite page. I, on the other hand, perhaps with too little of their admirable restraint, can not forbear using the classic simplicity of the photograph to preach a little sermon on the large and general dilemma in which housewives find themselves today.

At this late date, most of us, even the tearoom ladies who have at last been shamed out of their weakness for a canned pear with mayonnaise on a lettuce leaf, must surely agree that the pretty picture opposite might well serve as a pattern for the perfect salad. Do we, though, recognize that the harmonious effect of the study is the well-calculated result of a basic feeling and respect for materials? This feeling starts, and I had almost said ends, with a feeling for simplicity, which has, somehow, got lost in the crazy shuffle of the stylish and elaborate. From almost any number on the radio dial we can cull a dozen recipes for fancy potato dishes, and classes are offered in which we may become expert in squeezing out potato curlicues and potato roses; but who will remind us that a potato, boiled to the exact moment of tender lightness, discreetly laved in fresh butter with a grinding of pepper and a bit of salt, is better than any stiff rosette ever forced reluctantly through a pastry tube?

It is a sombre fact that such unpretentious dishes as milk toast, Irish stew, bread pudding, and boiled cabbage are always good, if not for a laugh, at least as an example of painfully hard living; and that something-or-other *flambé* is assumed to be the last refinement in eating, regardless of how it is slapped together or with what suspect liquor it is fired. I have, at one time or another, been served, with much ado and fuss, many a this-or-that pretentiously aflame, which tasted neither very good nor very horrid, but merely expensive—a flavour which to many palates seems desirable. I have, on the other hand, eaten more than one milk toast in which crisp slices of carefully toasted bread, cut from an honest loaf, were spread with good butter and drenched in creamy scalded milk to make a dish austerely simple and, for certain bleak moods, endlessly comforting.

This is not to be taken as a foolish condemnation of elaborate foods; it is, rather, a voicing of my own suspicion that the cook who does not take the boiling of a potato with wholehearted seriousness is not the woman to trust with a cassoulet. There is, of course, no inherent superiority of milk toast over lobster *(Continued on page 201)*

ESSENTIALS OF A SALAD *(opposite)*

The lettuces, tender, part green, all crisp; the olive oil pure; the fresh lemon juice, as pure; the salt crystals and black peppercorns (to be ground); the pinch of mustard, and the garlic—all these are imperatives. But there *is* chance for self-expression: for you may blend with the lemon juice a malt- or a wine-vinegar or a tarragon vinegar; or, you may omit vinegar entirely and rely on lemon juice alone. And you *may* add celery seeds, or—exotic note—caraway seeds. And nothing—but *nothing* else.

THEATRE ESSENTIALS

BY ALLENE TALMEY

To that argumentative question, "What *must* I see?" there is an abnormal number of plays in the answer. Of the fifteen productions, new this season, which were on view when this was written, nine are essential to anyone really interested in the theatre. All have unforgettable scenes, moments which will in years to come belong in the frame of reference. Some of them are not among the best plays of any ten years; some of them will drop out of memory almost entirely with the exception of some crumb of a scene left indelible, like a berry stain. In other years, the list of essentials must have included Katharine Cornell in *A Bill of Divorcement*; Laurence Olivier, eye-gashed, in *Œdipus;* Ed Wynn fumbling in front of the curtain saying, "I've either lost a horse or found a rope;" the fish fry scene in *Green Pastures.*

Joining that list this year should be *Command Decision, A Streetcar Named Desire, Allegro,* and *The Winslow Boy,* all sketched on the next four pages; also these five: Judith Anderson as *Medea* dragging off with her two murdered children in her exhausted arms. (Vogue, Dec. 1.) Wendy Hiller as Catherine Sloper in *The Heiress,* waiting in the darkened Washington Square parlour to elope; listening happily and then despairingly for the sound of carriage wheels. (Vogue, Nov. 15.)

The Mack Sennett Ballet in *High Button Shoes,* a panicky chase, gloriously funny, and Nanette Fabray. (Vogue, Dec. 1.)

George Bernard Shaw's upsetting vitality in *Man and Superman,* letting the logic of his wit spin out his argument, giving Josephine Brown a wonderful run as the mother with a Freudian resentment of her daughter's skill at netting a husband. (Vogue, Nov. 15.)

Robert Sherriff's set, rising a shadowy three stories of crummy mansion, for *Crime and Punishment,* with John Gielgud, tormented and arrogant, as Raskolnikov.

JOHN GIELGUD AS RASKOLNIKOV IN HIS PRODUCTION OF CRIME AND PUNISHMENT

PRE-THEATRE ESSENTIAL

Opposite: *A restaurant that opens at 6:30, that gets one to the theatre happily digested, happily on time—such is the new Rendezvous Room at the Plaza, nostalgically decorated by Jean Pagès, who also did the stairway, lined and lit with trompe-l'œil lackeys. Another essential: the dinner-theatre suit. Example: the navy-blue rayon taffeta opposite; $90. By Ceil Chapman. Bergdorf Goodman; I. Magnin; Neiman-Marcus. Fownes Italian glacé gloves; Bergdorf Goodman. Good theatre: white mink choker, strapped slippers, red bag.*

CECIL BEATON

THE SCENE: General Dennis, his angry hands at the throat of
Congressman Malcolm: "They're paying a bloody price for the country's record."
Malcolm: "So the country's responsible foh youah sendin' 'em beyon' frien'ly fightch coveh?"
Dennis: "How did you vote on the fortification of Guam?"

"COMMAND DECISION"

Undoubtedly the high point in this war study of the strain on the high command, faced with ordering men into death, is this powerful scene at headquarters in England between *General Dennis* (played with acute tension by Paul Kelly) and *Congressman Malcolm* (played with demagoguery and Southern charm by Paul Ford). Watching them, as though they were cocks in a fighting pit, are their backers, uneasy spectators at this spectacle.

THE SCENE: Stanley, struggling with his wife's sister:
"We've had this date with each other from the beginning."

"A STREETCAR NAMED DESIRE"

A melodrama of emotions, this play is strong theatric magic with its essential, the thorough mesh of the talents of Tennessee Williams, Elia Kazan, Marlon Brando, and Jessica Tandy. The play is sour and sweet; the direction is the light and shadow of the camera, with strong broken edges to end a scene. Marlon Brando is brilliantly tough and tender as *Stanley;* Jessica Tandy plays, admirably, the sister-in-law whose virginal prettiness does not quite hide the trollop in her. Holding everything together is Jo Mielziner's New Orleans set, a curve on the street called Desire.

. *THE SONG:* "Money isn't ev'rything
As long as you have dough"

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"ALLEGRO"

One of the major essentials of *Allegro,* this play with music by Richard Rodgers and Oscar Hammerstein II, is that it introduces Kathryn Lee, a young dancer on her way to fame. She is to *Allegro* what Joan McCracken was to *Oklahoma.* After she sings in an incongruously small-town voice, she dances the Washday Ballet with extraordinary lightness and talent. Her face is original, her body slender, her legs somewhat like those of Irina Baranova.

THE SCENE: Sir Robert (King's Counsel), glaring at the boy:
"I suggest, boy, that the time has at last come for you to undo some of the misery you have caused, by confessing to us all now that you are a forger, a liar, and a thief."

"THE WINSLOW BOY"

This is the essential scene in this strong, legal play, taken in plot from the actual Archer-Shee case, in which a thirteen-year-old student at the Royal Naval School, Osborne, was accused of stealing a five shilling postal order. In the background of the sketch above are the boy's family; in the foreground stands Michael Newell as *Ronnie*, muddled but stalwart while the greatest lawyer in England (played by Frank Allenby) threatens and examines him.

PROUST'S FRANCE

The great French novelist – and the geography of his world

BY ELIZABETH DE GRAMONT

THERE were three periods in Marcel Proust's life which later were reflected in his seven novels, collectively called *Remembrance of Things Past.* Up to the time he was fifteen, Proust's spring and summer vacations were spent with his family at Illiers, which became known as Combray in the Proustian world. A small town, Illiers looked like many others set in the gentle countryside around Chartres; it left on Proust, nonetheless, many deep and lasting impressions. Here the boy's soul was steeped in the soft landscape, in the security of family roots, and in the *ambiance* of the great cathedral. Ancient France—ecclesiastic and military—the influence of the past, left its mark on his adolescent mind, along with a passion for cathedrals and stained-glass windows which he never outgrew.

Young Marcel was a frail lad, suffering from asthma. The fields and meadows seemed only to aggravate his condition. Temporarily, the Proust family, on their doctor's advice, settled at Cabourg and it was here, on the Normandy coast, in a town to be known by the literary world as Balbec, that the great Proustian universe finally took shape.

During the winter, Proust lived in Paris with his parents, first on the Boulevard Malesherbes, and later on the Rue de Courcelles and the Boulevard Haussman. Those apartments were of extreme banality and it required the sensitivity of a young Proust to see beneath the commonplace; to notice, leaning from his balcony, that the dome of St. Augustine—one of the most mediocre churches in Paris—in the violet light of dusk, took on a resemblance to Roman domes drawn by Piranesi. This balcony, overlooking the Boulevard Malesherbes, played an important part in Proust's youth, often acting as a weather dial; when the balcony stone was bright, the day would be fine, and he could go to the Champs-Élysées to play with a little girl with whom he fancied himself in love. (That little girl became Gilberte in *Remembrance of Things Past.*) There is evidence that Proust as a boy saw life through the projections of its shadows.

Even before fame struck, Proust was much sought after and admired. His personality was so strong that his presence—like that of some fabulous Persian prince—was an enchantment to all. Emile Hovelaque, who met him at Madame de Cavallet's, wrote that he was handsome, even a bit too handsome, with over-brilliant, over-big eyes, and the disquieting beauty of a weak youth. There was nothing to suggest a great writer. *(Continued on page 200)*

Marcel Proust, one of the great literary influences, created a world in his masterpiece, "Remembrance of Things Past." Here the real geography of Proust's world is shown in seven pages of photographs by Erwin Blumenfeld.

BLUMENFELD

Paris: Champs-Élysées

Proust centered his world in Paris, the great fashionable world of 1890 to 1914; created, among others, in his works the Duchess de Guermantes, Baron de Charlus, and Charles Swann; they belong in the "not very long list of characters who are more real than reality." Some of these characters suffered on the Champs-Élysées, walked and rode past the chairs, now rubbed to a grim-iron patine. The chairs in the photograph above stand near the Avenue Gabriel, almost opposite the American Embassy.

Swann's Way: *"The chairs, deserted by the imposing but uninspiring company of governesses, stood empty...across the frontier guarded at regular intervals by little bastions of barley-sugar women...motionless, on the lawn nurtured by the invisible sun which here and there, kindled to a flame the point of a blade of grass."*

BLUMENFELD

Paris: Bois de Boulogne

In the Bois, near the Allée des Acacias, is the Isle of Swans, once fashionable with its terraced open-air restaurants. Now most of the Allée is gone, cut down by the Nazis, and visitors are rowed out to the Isle for one franc, where at the little restaurant absolutely nothing can be had.

The Guermantes Way: *"One goes to dine on the island; above the shivering poplars which suggest endless mysteries of evening though without response, a pink cloud paints a last touch of life in the tranquil sky. A few drops of water fall without noise on the water, ancient but still in its divine infancy coloured always by the weather and continually forgetting the reflexions of clouds and flowers."*

Paris: Faubourg Saint-Germain

This house, No. 8 and 10 rue d'Astorg in the district of the Faubourg Saint-Germain, is believed to be one of the models used in the composite description of the house of one of Proust's central characters, the Duchess de Guermantes. Now all lost grandeur, this courtyard has a door to the street.

The Guermantes Way: *"It was one of those old town houses, a few of which are perhaps still to be found, in which the court of honour—whether they were alluvial deposits washed there by the rising tide of democracy, or a legacy from a more primitive time when the different trades were clustered around the overlord—is flanked by little shops and workrooms...and, at the far end, in the main building, a 'Comtesse'..."*

In Illiers, Proust's "Combray"

Illiers, a little town near Chartres, where Proust's father, Dr. Adrien Proust, was born, was partly the Combray of the novels; its stream, Le Loir, became the Vivonne. An enchantment to young Marcel on vacations, the stream was the despair of Dr. Proust, who called it a menace to health.

Swann's Way: *"The great charm of the Guermantes Way was that we had beside us almost all the time, the course of the Vivonne...as the banks at this point were thickly wooded, the heavy shade of the trees gave the water a background which was ordinarily dark green, although sometimes when we were coming home on a calm evening, after a stormy afternoon, I have seen it in its depths a clear crude blue that was almost violet, suggesting a floor of Japanese cloisonné."*

Place de l'Église, Illiers

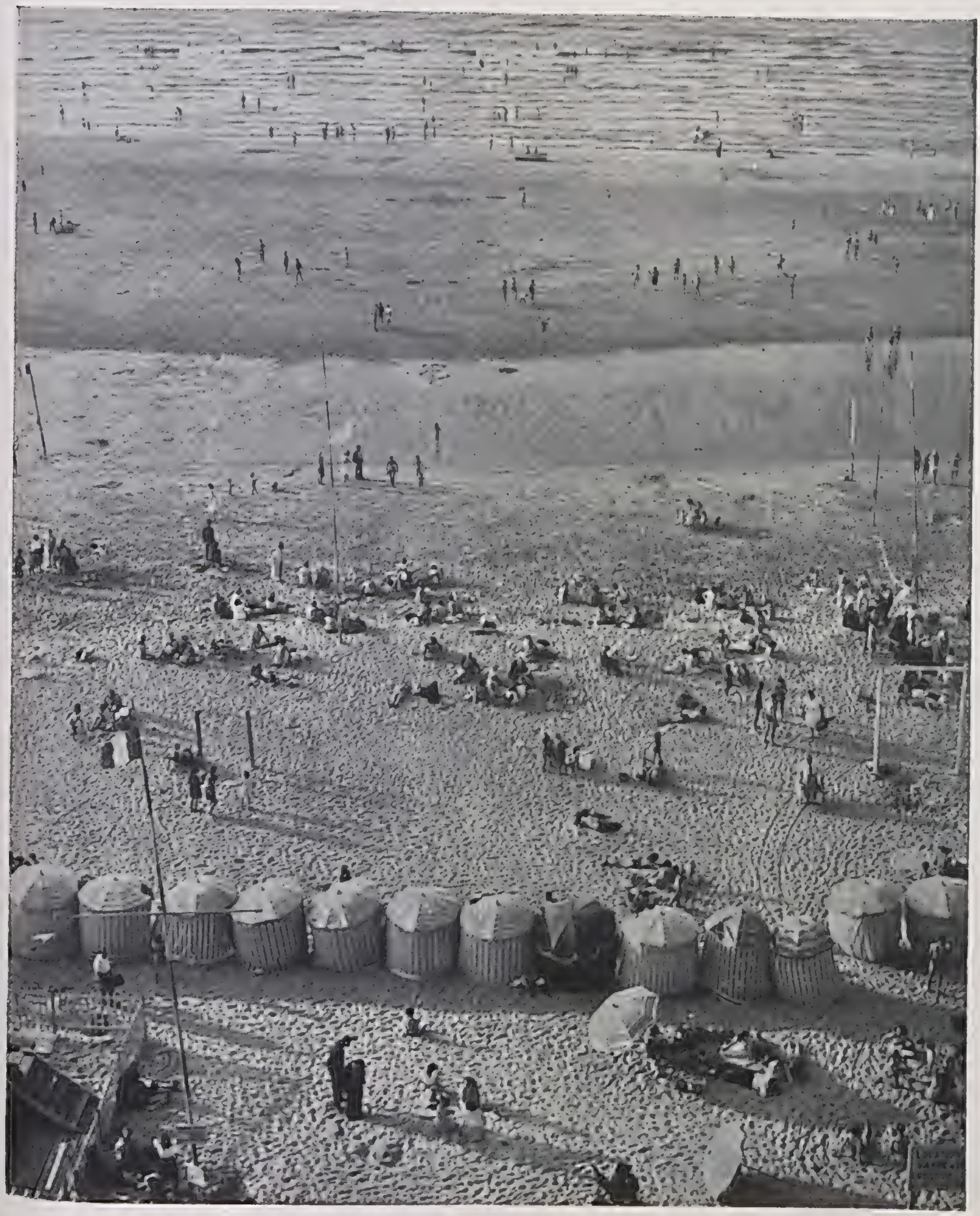
Here is the heart of Illiers, which Proust transformed into his beloved Combray. A dozing square, pale-toned, where gossip is a commodity, and the villagers and the aristocracy unite in prayers at Saint-Jacques, which Proust called Saint-Hilaire. The town, with its church steeple, is still much the same as in Proust's time, when his uncle, Jules Amiot, had a novelty shop at No. 14.

Swann's Way: *"I would know exactly what was the colour of the sunlight upon the Square, I could feel the heat and dust of the market, the shade behind the blinds of the shop into which Mama would perhaps go on her way to Mass... our church at Combray—its memorial stones were themselves no longer hard and lifeless matter for time had softened and sweetened them and had made them melt like honey."...*

In Cabourg, Proust's "Balbec"

On the Normandy coast lies Cabourg, which Proust transformed into his exquisite Balbec, where so much of *Within a Budding Grove* happened. These summer houses, seen so often by Proust, were built in the fecund eighties, and sixty years later were damaged by the Allied guns during the Normandy invasion. Summer guests still live in them.

Within a Budding Grove: "*The stony front of the house...commanding the distant sea from the crests of their several dunes or folding themselves already for the night beneath hills of a crude green colour and uncomfortable shape, like that of a sofa in one's bedroom in a hotel at which one has just arrived, each composed of a cluster of villas whose line was extended to include a lawn tennis court and now and then a casino, over which a flag would be snapping in the freshening breeze, like a hollow cough.*"



The Beach at Cabourg

This scene, with its red and beige striped bathing tents, is much the same, today, as when Proust watched the bathers from the window of his rooms in the Grand Hotel of Cabourg; only he called it the Bay of Balbec.

Within a Budding Grove: *"This little group in the Balbec Hotel looked with distrust upon each new arrival, and while affecting to take not the least interest in him, hastened, all of them, to ply with questions their friend, the head waiter."*

GRAPHIC PHOTO UNION

THE ROYAL WEDDING

Princess Elizabeth and the Duke of Edinburgh

For the first time the world listened to a royal princess in Westminster Abbey say "I do," heard the stumble of a five-year-old royal page. A party for Londoners, The Wedding became a pageant to refresh the inner eye, to expand the historical imagination. At its centre were two young people, surrounded by the full resources of church and royal state—gold plate on the high altar; trumpeters, glass coaches, tiaras, Household Cavalry, mediæval standards; surrounded by the full resources of press, radio, television, and newsreels; reporting even the minutiæ of Cockney cracks; of the police, resting during the ceremony, at St. James's Park, drinking hot tea, their helmets beside them. The drawings here and on the following pages were made by Feliks Topolski, who occupied the press seat assigned to British Vogue, in Westminster Abbey.

THE MARRIAGE CEREMONY AT THE ALTAR IN

Princess Elizabeth and Prince Philip standing at the altar, with the Princess' train held by her small cousins, in kilts, Prince William of Gloucester and Prince Michael of Kent. Behind them is Princess Margaret. From left to right, seated, are the Queen, Queen Mary, the Duke of Gloucester, the Duchess of Gloucester, King Haakon of Norway, the Duchess of Kent and her thirteen-year-old son, the Duke of Kent. At the extreme left are the Archbishops, of Canterbury, and of York. "A happy marriage underlies most of the great careers in English politics."

WESTMINSTER ABBEY

Drawn especially for Vogue—Topolski's impression of the ceremony, from his seat in the Abbey

PARIS: AT YEAR'S END

Beleaguered—resisting the minority's effort to strangle France

Paris was a sinister stage setting, its drama touching every civilian, the Government taking military precautions against riots, and all streets which lead to Quartier des Ministères filled with caped police and troopers—leather jackets, boots, slung rifles; with the Garde Républicaine in black trench coats, black helmets, silver crests. During all-night Assembly sessions, guards paced Concorde Bridge in snow and rain. Wooden barricades closed off strategic thoroughfares; were stacked waiting at street corners. Mobilization of the Class of 1943 disrupts business; young men leaving every establishment recalls days of 1940. The multiplicity of these precautions kept the centre of Paris comparatively calm, but there were ugly tussles between police and strikers in Red zone surrounding city.

The train strike, a blow to civilians, commerce, and food stocks, causing deliveries to be delayed, lost, side-tracked. Intermittent subway stoppage paralyzed the city. Some companies organized transport of employes to offices in open trucks. It was like a purgatorial image—millions of people walking home through streets lighted by the merest flicker, bodies mere shadows. Electricity, due to lack of coal, rigorously preserved, each day growing worse. Gas barely strong enough to heat a cupful of water; candles scarce; workers return to houses filled with cold darkness, meagre food. There was general water shortage because of lack of pressure. All night life was stopped pro tem, by police. The garbage strike continued over a week; cans on sidewalks overflowing and spilled, a stench in spite of cold. In front of the couture houses, refuse mixed with brilliant dress snippings.

Again long queues and battles at grocers', by customers buying daily supplies, plus canned goods and bottled water in anticipation of siege. American Hospital unusually empty for the season, as patients are unable to arrive. Milk rations for babies all replaced by powdered milk. Women appearing as in wartime, in ski-pants and boots. Mail trickling in feebly, and cables arriving irregularly, gave the feeling of imprisonment. Trains resuming their sporadic runs but disorganized and not adhering to schedules. Stations empty of porters. Owing to the derailment tragedy at Arras, sabotage talk on every subject. Christmas-shopping parents bought early, fearing shutdown of stores. The store windows were filled with charming toy displays: most popular theme, Western rodeo.

In spite of everything, there is an enormous middle-class sacrificial effort to carry on and determination to face down the Communist minority's effort to strangle France.

THE DUCHESS OF

MONTORO

ONE OF THE OLDEST NAMES AND YOUNGEST BEAUTIES OF SPAIN

The daughter of the Duke of Alba, photographed on her recent visit to New York, in heavy white silk deeply embroidered, black bolero; made for her by Balenciaga.

THE MOTHER OF FRED AND ADELE ASTAIRE

A delicate, porcelain lady, whose iron will was largely responsible for her children's careers. She has a slim graceful figure, dresses fashionably—and true to type. Here she wears an evening dress by Kiviette; a pale pink underslip, over it, black net, and a net-bordered taffeta shawl which forms the bodice. From Altman. Strand of diamonds from Van Cleef & Arpels.

CURRENTLY PLAYING IN "THE HEIRESS"

The distinguished young British actress, so well remembered in *Pygmalion* and *Major Barbara,* here wears a pink and white Swiss organdie dress, by Hattie Carnegie. In character: short pink gloves, Psyche knot. Earrings and bracelet, Van Cleef & Arpels.

BEATON

STN

Soft jacket, soft skirt

Waist-length bolero

Twice-accentuated waist

The new suit-classic: strict top—soft skirt

The new suit classic has established a basic shape. Generally speaking, it is a full skirt, a close-to-the-body short jacket. Even the timeless box, or bolero, has softer lines, closer shoulders. Here are five forward-looking suits (to be shown at the New York Dress Institute March of Dimes Fashion Show, January 27th), all sound buys to wear now under furs, later in the spring, and much, *much* later.... *Above:* Bolero suit, navy-blue woollen, striped wool jersey shirt; $125. By Adler & Adler, at Gunther. *Above right:* Soft-jacket, soft skirt, checked English worsted; $210. By Coppola. Bergdorf Goodman. *Right:* Accentuated waist, grey wool peplum suit, polka-dot blouse; $295. By Ben Reig. Saks Fifth. *Opposite page (left):* Basque jacket, big skirt, both Forstmann wool; $145. By Monte-Sano, Saks Fifth Ave. *(Right):* Wool alpaca taut-to-the-hipbone jacket, large skirt; $185. By Nettie Rosenstein at Bonwit Teller.

New classic: close jacket, free-flowing skirt

MARLENE DIETRICH

AND HER DAUGHTER, MARIA

PHOTOGRAPHED together in New York are two generations of a single, singular beauty—Marlene Dietrich, and her young daughter, Mrs. William Riva, whose professional name is Maria Manton. Miss Dietrich, who returned recently from a trip to Paris, is in Hollywood now, working on a new film, *Foreign Affair*. She is currently being seen in Paramount's spy story, *Golden Earrings*. Miss Manton is making a profession of her lovely speaking voice—although she plans no on-stage career, she teaches stage technique in New York and occasionally plays a part in a radio drama. Here, mother and daughter pose in two small-bodiced, wide-skirted dresses which Dior made for Miss Dietrich when she was in Paris.

HORST

KAY THOMPSON

NEW FUNNY-WOMAN OF THE NIGHT CLUBS

KAY THOMPSON is the most-talked-of entertainer on the night club circuit. For years, she taught funny business. She was the expert to whom Metro-Goldwyn-Mayer sent its stars for polishing—she taught timing, tailored songs to fit their registers, took tucks in loose delivery. But her own career as a night club entertainer began about four months ago at a Las Vegas night club, where she did a song and dance routine involving herself and four young men, the Williams brothers. Her songs have a kind of rowdy elegance; the favourite is a saga, "*Pauvre Suzette*"—"She was a lonely child but she had four adoring fathers—her mother was lonely too."...Here she wears a dress designed by Howard Greer.

GEORGE PLATT LYNES

BLACK STAR

PAUL CLAUDEL
French poet, wrote the libretto

LEE MILLER

ARTHUR HONEGGER
Famous Swiss composer

HOBART

VERA ZORINA
Speaks the part of *Jeanne*

JEANNE d'ARC

The New York Philharmonic Orchestra plays the full Honegger-Claudel oratorio, Jeanne d'Arc au Bûcher

The most important musical première of the New York season so far is this great oratorio, based on Jeanne d'Arc's last moments at the stake. After the Philharmonic's three performances, it will probably be done in Chicago. So far, it has been played with enormous success in Switzerland, Belgium, France, and in South America. The deeply religious libretto was written by Paul Claudel, the seventy-nine-year-old poet and playwright, who was once French Ambassador to the United States; the shimmering, bittersweet score, by the famous Swiss composer, Arthur Honegger. The Westminster Choir sings the swelling chorus; Vera Zorina speaks *Jeanne's* perplexed and soaring words; Jarmila Novotna sings the rôle of *Ste. Marguerite;* and dominating this extraordinary performance is the guest conductor of the New York Philharmonic Orchestra—France's great Charles Münch, who has conducted, or will conduct this year, the Boston, Minneapolis, and Cleveland orchestras. A testimony of compassion, an evocation of mediæval faith, *Jeanne d'Arc au Bûcher* tells of *Jeanne's* final talk with Frère Dominique. Deliberately, for a while, her memory turns back to her childhood life in Lorraine—to the song she sang while lighting a candle to The Virgin; now she must become that candle.

(Opposite) CHARLES MÜNCH
France's great conductor

KLEIN

ON BEING AN ONLY CHILD

The paradox of the "only child" in the big family; notes on teasing and cousins

BY G. B. STERN

[EDITOR'S NOTE: *G. B. Stern is the author of such well-read novels as* The Matriarch, Woman in the Hall, *and, more recently,* These Reasonable Shores. *As a child, she wanted to be an actress; even attended the Royal Academy of Dramatic Art. But the literary die was cast when, at seventeen, her first poem was accepted by the first editor to whom it was submitted. Among all her books, however, her favourite is a dog story called* The Dark Gentleman.]

ELEVEN black ducklings swim on the stream in my garden; they undoubtedly add up to a large though not quite orthodox family, for a hen hatched them from the egg, a puzzled hen whose exact psychological reactions when they took to the water can never really be known. The point, however, which brings them under discussion at the moment is that ten are shapely and handsome (shapely according to duck standards) and the eleventh is the traditional ugly duckling, but without the smallest hope of becoming a swan. This squat plain rebel to the Hans Andersen legend always paddles well in the rear of her brothers and sisters, and regularly, without fail, leaving the others to their chosen scrambling-out place into the meadow, detaches herself with the forlorn yet proud air of being an only child, and departs upstream to a landing-stage she has found for her sole use: "They're all watching me and thinking I mind, but I *don't*! I *prefer* to be alone..."

For every large family has nearly always, by paradox, an "only child" among them; who is driven to behave, as a form of self-protection, like my little aloof duckling, and find her own landing place. If she is good-tempered (call it "she" for convenience) she will be ruthlessly sent by the others to fetch what they require, to carry what is burdensome, to run their errands, to repair their mistakes. She can either take a line from the start, and warned by the casual opening, "Will you be an angel—?" reply firmly: "*Not* if it's upstairs"—("Not if it's upstream"); or else she must firmly establish herself as the Delicate One. You can get away with murder in a large family if you are the Delicate One.

Yet as a serious fact, a well-known psychiatrist told me that an only child had to be brought to him for treatment far less than where there were a number of brothers and sisters. I should certainly have supposed the contrary, arguing that to be a member of a large family prepared you for the world later on; you will have already met every type within its range, and learnt early how to deal with each, from the fool to the genius, under the familiar guise of brother and sister; absorbing into your very bones the expedience of when to be philosophical and when to endure silently, when to dodge or when to take the blow and fight back. You will have learnt loyalty, equality, sharing, keeping secrets, how best to handle wrathful authority, the advantage of having punishments spread thinly among many, the disadvantage of having jam spread thinly among too many. Yet then it occurred to me that a psychiatrist is bound to see a good many cases of inferiority complexes, due not merely to the feeling: "I'm of no importance" (true in essence of most of us), but in a large family to an unbalanced claim of the ego which has had opportunity to lose caste in too close measurement with other clamourous young egos and claims. An only child, whatever its troubles of readjustment later on, would be hardly likely to suffer from this particular neurosis; for an only child goes unchallenged; wistful, dreamy, spoilt, consequential, sometimes unbearable—but important.

I seem to be pouring out all the disadvantages of belonging to a large family, when in reality, asked if I think it an advantage, I leap in with the same enthusiastic assent as ninety-nine people out of a hundred. I suppose the truth is that all the benefits crowd to the mind unsought; so before I marshal them, let me mention just one or two more reasons against it. If by sheer luck a large family need never be wholly disintegrated, they are freed from a desperate necessity to seek intimate friends or mope alone; and score by the never-ceasing interest and stir and variety of what goes on among themselves. But in the normal course of events brothers and sisters are separated as they grow up, and then the idiosyncratic "family joke" and racy "family language" of their childhood may easily have rendered them tiresomely unintelligible to the rest of the world; so that it sometimes becomes difficult not only to fraternize but to communicate at all.

A curious specimen point has been brought to me by a "middle one" among fourteen, that to be a member of a large family produces anxiety over possessions. "Why?" I asked in my innocence, "Surely it teaches you how to share?" A touch of cynicism in her succinct retort: "Teaches you how to *grab*!" She added that favouritism was to blame, and not-enough-to-go-round in the way of treats, gifts, toys, and sweets; and that in a large family, the bumptious ones are liable to be more bumptious and acquisitive, and the crushed ones utter *pâté*.

And I would sign on with any society to start a campaign against the cruelty of teasing. You get teased unless you happen to be *(Continued on page 184)*

PORTRAIT OF A MAD LORD

"Bewildering to respectable people and disconcerting to poachers"

BY JOHN MOORE

[EDITOR'S NOTE: *John Moore is best known in America for his novel* The Fair Field; *his latest book, to be published this month, is called* Brensham Village. *The following portrait of a "mad lord" is from this retrospective account of life in the English village where the author grew up and now lives.*]

WE saw him, I think, once during the summer holiday. He didn't look mad; but he certainly didn't look like a lord. He was dressed in an old jacket and breeches which would have been moderately becoming upon a scarecrow and he rode upon a moth-eaten grey, an ancient and decrepit bag of bones which the meanest of his tenants would surely have sent to the stables long ago. We held open for him the wicket gate into the larch plantation. He felt in his pocket for pennies, found none, and gave us instead a slow, gentle smile. We raised our caps, and to our astonishment he swept off his hat, if it could be called a hat, for, like his jacket, it would have served to frighten the rooks. He rode slowly away and we stood amazed at his courtesy: a lord had taken off his hat to us and smiled! He tittuped down the ride on his terrible mare (which was rather like Famine's mount in *The Four Horsemen of the Apocalypse*), and it was four or five years before I saw him again. By then I had read a book and I recognized a likeness; I knew that I had seen Don Quixote riding on Rosinante....

Round the shoulder of the hill was the big, beautiful Georgian mansion where the Mad Lord lived. The original Orris Manor had been burned down two hundred years ago: the present one dated from 1760. It was built in the semblance of a castle, but with a grace and lightness which no genuine castle possesses; and it was tumbling down. Turrets and parapets were crumbling away, a chimney leaned drunkenly, and some broken panes in the top-story windows had been repaired with brown paper so that they looked like empty eye-sockets staring blindly down towards the village. In the park, several trees were down, the arch which bridged the moat had collapsed into the water, a dam had burst and turned half the garden into a bog. This was not surprising, for the moat had been made in the steep hillside by damming a stream, and contained its muddy water in flat defiance of the laws of hydraulics.

It was incredible that a lord should inhabit such a ruin, but when we inquired the reason we were told simply: "You see, he has no money." That was another shock to us. We had always thought that lords and great wealth were inseparable. However, it was explained that he had possessed some money once, but he hadn't known how to look after it. Cheats and moneylenders had robbed him of it, rascals had "borrowed" it, beggars had begged it. There was hardly any left. Poor as a church mouse and mad as a hatter was the Mad Lord Orris of Brensham. We asked wonderingly: "In what *way* is he mad?" and got the puzzling answer: "You see, he doesn't think money matters; he actually doesn't mind being poor."...

He lived alone, except for one old and decrepit servant. The duns were his only visitors; his relatives, we understood, were extremely "sporting" and they measured happiness by the brace or by the pound, according to whether they were shooting birds or fishing for salmon. They had long ago ceased to come to Orris Manor where the sport was beneath contempt, the beds unaired, the plumbing primitive, and where the same dish of boiled or roast rabbit was likely to appear at almost every meal.

Perhaps, therefore, the old man grew lonely; at any rate he delighted to visit the cricket matches, at which he would appear on horseback, wearing, on hot days, a panama, and on cooler ones a curious cycling-cap with a button on the top of it, which must have been contemporary with the Colonel's deerstalker. Beneath an ancient black coat, going green with age, he wore a yellow hunting waistcoat and an old-fashioned cravat. His legs were clad in the most deplorable breeches, patched at the seat and in holes at the knees. His boots would have shamed a tramp....

"Contented" is perhaps not strong enough a word; for Lord Orris found in the evening of his life a new pastime which gave him hours of the most perfect and unclouded happiness. It was a simple, cheap, and almost childish pastime; and he found it by accident.

Meg Trentfield had achieved her ambition at last and "gone into the films." That is to say, she stood in a long queue every day at Elstree or Pinewood to await the decision of some minor tycoon whether or not she was required as an extra, and if the decision was favourable, she stood about in the studio all day to await a greater tycoon's verdict whether the brief crowd scene would be "shot." Her sister Mimi, who was a great favourite of Lord Orris's, met him one day and described to him in glowing terms this strange and romantic life which her sister was leading; and he said that it was extremely interesting but, for his part, he knew nothing about that kind of thing for he had never been to the movies. *(Continued on page 182)*

THE DISCOVERY AND USE OF ESSENTIALS

BY ABBÉ ERNEST DIMNET

[EDITOR'S NOTE: *Eighty-one-year-old Abbé Dimnet is a wise and witty man, an adventurer in the realm of spirit and intellect. As a young man he studied with the famous French poet and scholar, Angellier, later taught English literature at the Collège Stanislas in Paris. Best known in America for his two thoughtful books,* The Art of Thinking *and* What We Live By, *Abbé Dimnet was recently on a visit to America; in France, he lives in a beautiful seventeenth-century house close by Notre Dame in Paris.*]

To the question, "What are your essentials?" the first response that rises to many minds is the words duty, service, the children's education, malice towards none; charity to all. Or there is the confusion of our essentials with our desires: what we want to be, what we want other people to be, what we would like things to be. Often essentials seem to be whatever is indispensable to a career, were it only a social career attaining brilliance in the group to which we belong.

It would then seem as if essentials were nothing else than what will make probable our success in life. The Brontë girls wanted to write and, in spite of an unfavourable environment, they did write, with as much popular success as and, in many places, with more artistic success than George Eliot, who was better situated than they were. Napoleon Bonaparte felt he was made to command; at first he imagined he would be satisfied with dominating in his native island, Corsica, but when he failed in that, he saw a chance of dominating on a more spectacular stage and his strong nature overcoming the obstacles to what appealed to him as essential, he actually dominated Europe. Success. Anybody in America can give many parallel instances of exceptional careers made in business, politics, science, or philanthropy by people who concentrated on that kind of success as other people are seen to concentrate on athletics, travel, or art-collecting. A strong image firing a strong will has been at work.

But if a career is the evident victory of a man over circumstances, can we say that the career is the realization of his *self*, that it has not only fulfilled his expectations but realized his innermost possibilities? Evidently not always, otherwise we should not see so many successful people dissatisfied or only partly satisfied. Do they not often answer congratulations with a slight shrug or a shake of the head which in itself is a philosophy? How many people have become famous and influential and yet preserve a hankering after something other than their fame or power, which they feel was essential to them! We laugh when we hear that the most famous French painter in the early part of the nineteenth century, Ingres, was indifferent to the praise lavished on his painting, but cherished the least appreciation of his modest talent as a violinist. Clearly the career had not been sufficient for him, had not been essential.

Many artists, sometimes only partly educated, astonish one by groping after a philosophy of their art, even of life. Caro-Delvaille, who lived many years in America, rose often to metaphysics in his picturesque conversation. I have seen him playing that unexpected game with such men as Carrel, the author of *Man the Unknown*, and Lecomte du Noüy, whose *Human Destiny* is a current best-seller and deserves to be.

What does that show? It shows that success, the result of a combination of gifts and effort, is less essential than something more intellectual, which is likely to raise it above an almost physical impulse. It is the lack of an intellectual background that keeps people in a state of mental uncertainty, of perpetual "tell me what we should think about it." It is also that lack that is responsible for the scarcity of leading individuals, for the sameness of millions and for the weariness which that monotony adds to even a life of pleasure.

We feel sure that we know exactly what we think about life, death, love, the soul, even about God and religion. Yet we also know that we never gave a full hour to the consideration of any of those subjects, never really made up our minds about them.

All we have said so far shows our idea of our essentials retreating from where we at first thought they were: with our wishes or our plans. Indeed they lie far below the superficial layer of consciousness where we imagined them to

be. We gradually see them intimately connected with what we call our personality. But are we clear, or once more only nebulous, about our personality?

Is not much of what we do done absent-mindedly, sometimes unconsciously; toiletting, pottering about our room, placing and displacing objects, losing them? This means that we are moved by outward things, submit to them, and show next to no reaction. We obey the clock, the calendar, and our engagement book. Our birthday, which is only a notion, is, however, a tyrant. While we do things, we do not care to watch ourselves doing them—and if we should happen to see ourselves doing them, as a stranger sees us, we would be startled. In fact, only those natural philosophers, children under nine years of age, do so to amuse themselves, as we say, in all sorts of queer ways. If we should imitate children, eliminating, one after the other, the trivial actions and reactions which make up our so-called life, at the core of the bundle of phenomena, we should discover the feeble, indistinct support of them—our personality—so minute in the vast universe pressing all round upon it that the contrast between the two would frighten us and we would dread to see the tiny bubble burst. The remote consciousness that in that centre of our being lie our essentials makes us so desirous to reach them in order that our small allotment of existence shall not be irretrievably wasted.

It is evident that the less we are pressed or limited by our immediate environment the greater is our chance of seeing clearly what is essential to us, viz. to be ourselves and not a weak replica of a type already reproduced a hundred thousand times. All moralists recommend some form of solitude; all men and women, even the most gregarious, the most resolutely devoted to society, gasp at times for a little respite and long for a quiet week on a slow steamer, or even in a hospital after enough flu to make the hospital a possible excuse. There they hope they can, as the phrase goes, call their life their own, be wrested from the confusion of inimical objects. What they want is the peaceful enjoyment of sensations or ideas of their own.

Some poems, even the two stanzas read by chance in a Sunday newspaper, some pieces of music, even trite, can give us that impression. One evening, on deserted Fifth Avenue, I saw an Irishman, gentleman, too, singing to a guitar "The Last Rose of Summer." The man's look, his voice, the contrast to the place lent extraordinary pathos to the old song. I stood there oblivious of New York and of everything, the tears welling up. Every reader will remember some similar experience with the same feeling of being helped out of the pressure of a tyrannical environment into a long-forgotten possession of oneself. We all feel that true life, essential life, would be the frequent recurrence of such moments. We also realize that they will not recur unless we give our receptivity a chance which our habitual environment is not likely to create. Hence a fringe of wistfulness transforming the word solitude into something desirable. Hence, also, desultory efforts to find isolation in the country, in a church, at a concert which we hope to hear by ourselves. Under a stronger urge some people will seek protection in special refuges like the Cape Cod colony or the now deserted Wisdom School of Darmstadt.

Of course, such refuges are inaccessible to most of us, but the very thought of them has a pacifying virtue—as the bell of the monastery where Carmelite nuns do nothing but pray acts on the sisters of charity in the hospital next door where they do nothing but work. Are we not often impressed by the calm self-collectedness emanating from extremely busy people like physicians, lawyers, or psychoanalysts? A stream of visitors ought to work its ordinary disturbing effect upon them, but it does not. Professional advisers, all these, no doubt—but I have admired mothers of families, even women of society who might be expected to appear extroverts at first sight. Calm and calming.

How do they do it? It is not impossible that they can thus withdraw into themselves, from desire or in self-defense, in one brief moment. For habits have been known to be formed with astonishing rapidity; but such powerful vital impulses can only be rare. The secret of those people is an open secret which has been revealed in a thousand forms. Ten minutes' retreat into oneself in the morning or when the day is done can do for our souls what some Sandow's exercises do for our muscles. We secure at next to no expense, in that way, a reassurance against the multitudinous enemies of our peace of mind.

Still, self-protection remains a necessity. We are attacked by two kinds of insidious adversaries: living bores and the printed page. Bores are the people who will force on you what is far from being either your essentials or even *their* essentials. Is it not possible to get rid of them? I have known many women who have done it in a gracious manner and by the most extraordinary methods. Unkind, you say, un-Christian. But I remember that the great Teresa of Avila is known to have had no qualms about frequently changing her confessors. Friends are chosen, preferred. Our intimate circle should consist of the few men and women with whom we can be entirely ourselves instead of being conscious of playing a part. It can be done.

Haphazard choice of newspapers, magazines, or books can be as destructive of time and organized thinking as bores are. If it is true that people are distinguished by their reading, it is even more true that they are distinguished by what they do *not* read. Less than a week ago I was in Providence, Rhode Island, a miniature Boston with a pretty smile. A woman at dinner struck me by a pleasant way of being silent when everybody talked, evidently waiting for somebody to say something. After dinner, it transpired that this lady had just finished the eighth volume of Madame de Sevigné's letters. Nothing heroic in that, for La Marquise is a delightful companion, but letters, memoirs, biographies do produce another effect than the sixty novels which publishers assure us, every Sunday, are all masterpieces, but which are all—with the occasional exception of one or two—forgotten within ten or twelve weeks. One may read the survivors; yet one may also remember that a man like Clemenceau read almost nothing, but that of the best.

I was struck recently by a simple statement concerning Lincoln: "His long musings of the Declaration of Independence;" twenty lines, but they were essential to that great man. It is a formidable criticism of education that great books should be associated in so many minds with painful school memories. *But classics are only classics because they are better reading than other books.* Only we must have our preferred books as we have our preferred friends; and for the *(Continued on page 204)*

PRELUDE TO A FLAT

A report on thirty-four days of apartment-hunting in New York City

BY LUCIA CLARK

[EDITOR'S NOTE: *Lucia Clark is a pseudonym. But the woman who wrote the following article is well known to us, and her personal encounter with the housing shortage is a story we know to be true.*]

WE wanted a place to live. And except that we had telephones, taxicabs, and want-ad columns to help us, we were stripped back to a Paleolithic problem. Friends publicized us as an emergency case: our first baby was born one week before we lost the sub-leased apartment in which we had been living on a kind of day-to-day basis.

We had planned to spend $100 a month for rent. According to real-estate brokers, this was a hopelessly low figure; according to the Public Welfare Vacancy Listing Bureau, it was an extremely high figure. But we had lived and worked in New York City for years and we knew dozens of people who had charming flats—large, high-ceilinged rooms with fine, big windows—good places to live, for $100 a month or less; to us, it was a middle-of-the-road sum. After we had looked for awhile, such apartments lost their reality for me; I felt dispossessed from decent life, and thought that we might have to settle for a cold-water flat in which life is a daily struggle against cold, dirt, and worse. Only, as it turned out, we couldn't get what we didn't want, either.

We arranged to buy the first editions of the newspapers as they came off the press. If we had no newspaper leads to follow, we selected an area and walked from broker to broker, working both sides of the streets. We were told that there was really no point in leaving our names, since unfurnished flats were non-existent, and furniture automatically lifted the price of a flat well beyond $100. Still, there were thousands of brokers in the city; their listings, I found, cover about eleven solid pages in the Classified Directory.

The first apartment which we actually entered was advertised in a newspaper. For days almost nothing had been listed for rent under $200. There were cooperative apartments to buy; there were several apartments for rent at $500 to $1000 a month; lower rents almost invariably involved a tie-in sale of furniture. Although we had not considered buying furniture, we decided that we might have to capitulate, and we followed up this one: "MIDTOWN, East Side. 3½ Rooms. Rent, $60. Must buy furniture $2,300 subject OHE approval. XXX East 38th Street. After 7:30."

At seven o'clock in the morning, a small line had formed at that address. As we stood there in the dark, several more cab-loads of people arrived. At 7:30, the first eight people in line were allowed to press into the flat. The owner looked as though he had disguised himself as a daguerreotype: his black hair was parted in the centre, his collar was high, his eyeglass rimless. I thought that he might have rented himself from Brooks' Costume Company for the occasion. He snapped the door shut, turned to us and said: "I'm opening up a little business of my own in Charlotte, North Carolina, and I need the money."

The flat was tiny—two rooms, in spite of the advertised three-and-a-half rooms—and each room had a single window opening onto an air shaft. In the first room, we saw only a slip-covered sofa and a blue glass coffee table. The room was crowded, at that, slipping into a Pullman kitchen without stopping for doors. In the second room, we saw a double bed and bureau to match, of a design and wood which is usually piled up in second-hand stores. There were also a plastic radio and a kitchen chair.

We taxied from that midtown apartment to a trucking district on the lower West Side, to see another flat with a tie-in furniture clause.

It wasn't hard to find a taxi out of that neighbourhood: several had drawn up, bringing people I recognized as having been in line at the midtown address. We saw those same people over and over again—on streets, at agents' offices, in lines forming on the three-step stoops in grey tenement districts. We coincided with them, sometimes, as we waited for the papers to come off the press at Times Square and Journal Square.

We began to take the tie-in sale of furniture as a matter of course—we found that brokers expected it since they received a percentage of the total take. The actual value of the furniture—even when new—fell far below the price asked. I went to the Office of the Housing Expediter to ask about this practice. Two girls stood behind a counter, listening to complaints against landlords, against tenants, answering questions about rent increases and redecoration. All of the inquirers listened to one another, and to the answers. When my turn came, I cited the examples I had seen of tied-in furniture. My clerk called the other clerk and said, "Say, listen to this..." They told me that what I had seen was a violation of rent ceilings, that it constituted, in effect, excess charges. The tie-in sale of furniture, they said, is legal only when the owner can prove the necessity for selling the furniture, presents an inventory of the furniture to be sold, states *(Continued on page 194)*

ESSENTIAL BOOKS OF A YEAR

Eleven that "add by new seeing not by new sights"

BY MARK SCHORER

[EDITOR'S NOTE: *Mark Schorer, besides teaching English at the University of California, is the author of two novels, of a book of collected short stories called* The State of Mind, *and of a magnificently simple critical study,* William Blake: The Politics of Vision.]

THE literary "essential" is decreed at last by history, but history is slow in taking its haphazard and long-time opinion poll, and art itself is sometimes leisurely to assert itself. But meantime we must pose the question more urgently than history. Yet if we ask, "What are the books without which we could really not have lived so well?" we have merely put ourselves into the unhappy position of attempting to define well-being, a difficult task for philosophers in any time, and an impossible one for laymen in this year, in this century; we pay in social chaos for our human blindness, and our fathers'.

The essential book is the book which has helped us be less blind. We might extend one of V. S. Pritchett's quickening reflections in *The Living Novel* to include not fiction alone but all writing. Literary eminence, Mr. Pritchett says, is determined by the presentation of new material, but "new material is added only by new seeing not by new sights." The essential book is the book which takes a new view of the human material, which helps the reader to a new view of himself and his experience. With such a definition, we can discard all those books which simply confirm the inadequate view that we have already held; books which repeat and adorn with an unholy love the stale piety, the moral cliché, the respectable vice, the discredited virtue, the trite, the tawdry, and all the gruesome dull. We can discard nearly everything that was published in 1947.

Two novels, at least, we must spare. With opposite methods and from opposite points of view, they estimate the human experience in the twentieth century. They are Lionel Trilling's *The Middle of the Journey* and Malcolm Lowry's *Under the Volcano.* In their different ways, the first with cool gravity, the second with a desperate rush, both define the tendency of our lives.

The Middle of the Journey is a novel of ideas, almost that rare thing, a political novel. Its theme is the problem of personal orientation in a non-personal society, of liberal belief in an icy age which seems more and more to present no choice but a choice between absolutes. It is an age in which the challenge is almost intolerably acute for an intelligence like that of Mr. Trilling's hero, John Laskell, who aspires to be "the human being in maturity, conditioned and responsible." Yet the book tells us that intelligence of this kind alone is capable of meeting the challenge; of saving the individual spirit from death by freezing, is capable of liberating him to life. Mr. Trilling has been able to dramatize these materials in eminently human terms and in the guise of what is nearly a comedy of manners. A few friends and an enemy or two, deceptively occupied with the daily problems of living, beguilingly human, even humanly trivial, grow before our eyes into the moral archetypes of an age.

If Mr. Trilling's novel shows us a man who is brought into life through moral integration, Mr. Lowry's shows us a personality in the process of explosion. The Mexican background is splendid and corrupt, and against this background we watch the unwinding of the last day of Geoffrey Firmin, as his exhausted soul flies downward. He is a man who has lost all orientation. His is a personality totally isolated from everything outside itself, and residual inside is only an agonizing will for extinction. The few serene moments in this last day are moments when he *remembers* the moral moorings of the past or *aspires* to renewed orientations in the future; but the first are hopelessly lost and the second impossibly utopian. In scenes of superb drunkenness with the excruciating exhilaration of violent and ultimate negation, damned, he plunges out of this life.

The Middle of the Journey is a beautiful tribute to human intelligence, and is written accordingly. Austere in its prose, at once witty and earnest in its feeling, its material controlled and nearly perfectly composed, lucidity is its aim and achievement. To all this we may juxtapose the ebullience of *Under the Volcano*—a book which progresses through an intricate symbolic maze with a kind of infatuated vigour, memorable not only for the vitality of its prose but for its aspiration to the tragic subject, which our fiction increasingly fears to touch. The two books are complements —modern man in his social dilemma and modern man in his spiritual dilemma. Different as they are in treatment and in feeling, both show us that the two agonies are one.

Few novels in 1947 made us see so much of ourselves. Like Mr. Pritchett in *The Living Novel,* we turn, in this year, to the writers of the past where new ways of seeing continue to energize old sights. No better guide to these sights than Mr. Pritchett has recently appeared. While "essential" may be too stringent a term to apply to so unambitious a book, written *(Continued on page 196)*

THE HOT ISLANDS

Their charms, their idiosyncrasies—a briefing for travellers

WARMTH, and the illusion of escape—to worlds small enough to conquer—are to most travellers the essential charms shared by all the Caribbean islands, by the Bahamas, Jamaica, Cuba, Haiti, and the whole spill of the Lesser Antilles. There, day after day all winter, the sun beams, the thermometer rises faithfully to the seventies or lower eighties, slips down ten or twenty degrees each night. Rain does fall, but not enough to matter. Lightened by the trade winds, the Caribbean warmth lets the northerner down, but "doesn't lay him out"; lets him relax, not collapse. Almost everywhere the wide blue moats of sea seem to drown memories of "Ya-ta-ta, ya-ta-ta, ya-ta-ta," while island smallness seems to cut life down to doll's house scale, for play.

It is easy to get to any of the islands. Pan American World Airways flies to all the big ones while smaller companies criss-cross the Caribbean, will hop even to the tiniest spits of sand. Leaving New York, for instance, near midnight, the traveller can reach Havana in time for breakfast, or Jamaica in time for luncheon. Cost, of course, depends on the starting point. From Miami, the round trip flight to Nassau or Havana is $30 plus tax. Out of New York, Pan American flies an "Open Jaw" trip via Puerto Rico and Haiti to Miami, for $180 plus tax; from Miami, it is $62.65 more plus tax, back to New York.

(Going to the islands by ship is also possible. But that means, mostly, taking a cruise or braving such rugged, erratic transport as *bona fide* freighters or fishing boats. The *Nieuw Amsterdam*, the *Mauretania*, the *Stella Polaris*, and ships of the Alcoa, United Fruit, and Eastern Steamship lines are among those cruising this winter. But on a cruise it is the ship that counts, not the islands.)

It is true that on almost every island palms stretch up like ships' halyards, beyond a bracelet of beach. That at many island hotels one can order new-hauled snapper and fresh pineapple for luncheon. That rum is most every island's *vin du pays*. That almost everywhere there is swimming, fishing, sailing, and tennis by day, dancing at night. Yet island differences show up soon after the traveller lands. If some find it fun to join the pretty ceremony of dancing in the gardens of Nassau's Royal Victoria Hotel, others will prefer watching the vibrant spectacle of Carnival dancing in the streets of Port-au-Prince. One man's island Eden may be another's beautiful bore.

The biggest, brightest resort names are, of course, the Bahamas and Jamaica. At Nassau and at Montego Bay, the visitor is the Very Important Person. (On other islands, it is the islander who counts. In Cuba, for instance, Americans may rush to Varadero Beach in winter, but Cubans go there all year round.) Both the Bahamas and Jamaica are British Crown Colonies, but after that the two go separate ways.

Nassau is the Caribbean's doyen resort. For decades faithful, solvent visitors have come there from the United States, Canada, and England, have built houses, founded clubs, set up a pleasant pattern of social life. Recent, still gayer newcomers, mostly American or international, have increased the pace, till today *aficionados* of other, lazier retreats call Nassau "El Morocco with sand."

Nassau days run much like this: morning swim and late luncheon at the Porcupine Club or the Emerald Beach Club. Afterward possibly a little tennis. Later, cocktails on the terrace of the British Colonial Hotel, for instance, or in someone's garden. Then, dinner and dancing, perhaps at the Bahamian Club. People tend to wear Palm Beach-y clothes, to travel in clusters, to go to an infinity of cocktail parties. Nassau is not the place to loaf and invite the soul; it is the place to accept invitations and be gay. Small enough to suggest the atmosphere of a cruise ship or house party, Nassau means concentrated pleasure to some; others may feel a pressure of activities.

But the Bahamas have the virtues of seniority. In Nassau, the pretty, prosperous look of the town, the downy comfort of such hotels as the Royal Victoria, the British Colonial, the full complements of tennis courts, golf courses, sailboats. Away from Nassau, on Cat Cay and other Bahamian islands famed as bases for *(Continued on page 192)*

MONTEGO BAY, JAMAICA

Opposite: The slow, happy haze of a daydream is Montego Bay's master charm. Nothing happens, and the eye is always soothed, even if it is only by watching the winter visitors, with wide straw hats on their heads, swimming in the thin blue warm waters. Its idiosyncrasy is the simplicity of its small colonial hotels. There are, however, changes: a new hotel, Sunset Lodge, is plushy for Jamaica; and for the second year, planes fly direct to Montego, ending the old, protecting bore of the train from Kingston. But Montego is still pretty much of a lovely backwater.

Beginning on page 156—ten pages of clothes for the Hot Islands

EARL LEAF

New white... colour added

The newest resort white is white wool. And the newest way to wear it is with one or more coloured accessories—carefully composed. On these two pages you see a dozen of the good new colours from which to make your own composition, of white with bright accents in fan or parasol; shoe, scarf, or beads.

fans to order;
Brigance. Lord & Taylor.
parasols
Brigance. Lord & Taylor.
scarfs, pure silk.
Wetherby. Henri Bendel.
beads, plastic, sixty inches long.
Omar. Bloomingdale's.
kid opera pump.
La Valle. Altman.
ple suède ankle-strap shoe.
Drew Geller.
low snakeskin opera pump.
Avonette. Saks Fifth.
al blue suède ankle-strap shoe.
Andrew Geller.
Both models wear "Mademoiselle" shoes.
Lord & Taylor.

Two basic white wool dresses—in Traina-Norell's always understated lines—both good backgrounds for your own deliberate play of colours-against-white, as these pages (exaggeratedly!) suggest. Wool jersey top, left, pleated worsted skirt. $165. Lord & Taylor. Right: doeskin. $175. Bonwit Teller.

Persimmon red– new arrival in linen

New ways for colour

Mauve– beach news

Wear colour *with* colour: the new hue and cry. Here are three fresh combinations to try, or, your own. *Above, left:* red sun dress, a new rampant shade, persimmon. Wear with courage *and* your own blue scarf. Moygashel Irish linen. By Clare Potter. $70. At Lord & Taylor. *Above:* Mauve beach skirt and shorts of lovely mirror-like chintz indelibly glazed; by Everfast. Try with navy-blue. With bra, $40. Lonsdale chambray coat. $30. Both: Brigance. Lord & Taylor.

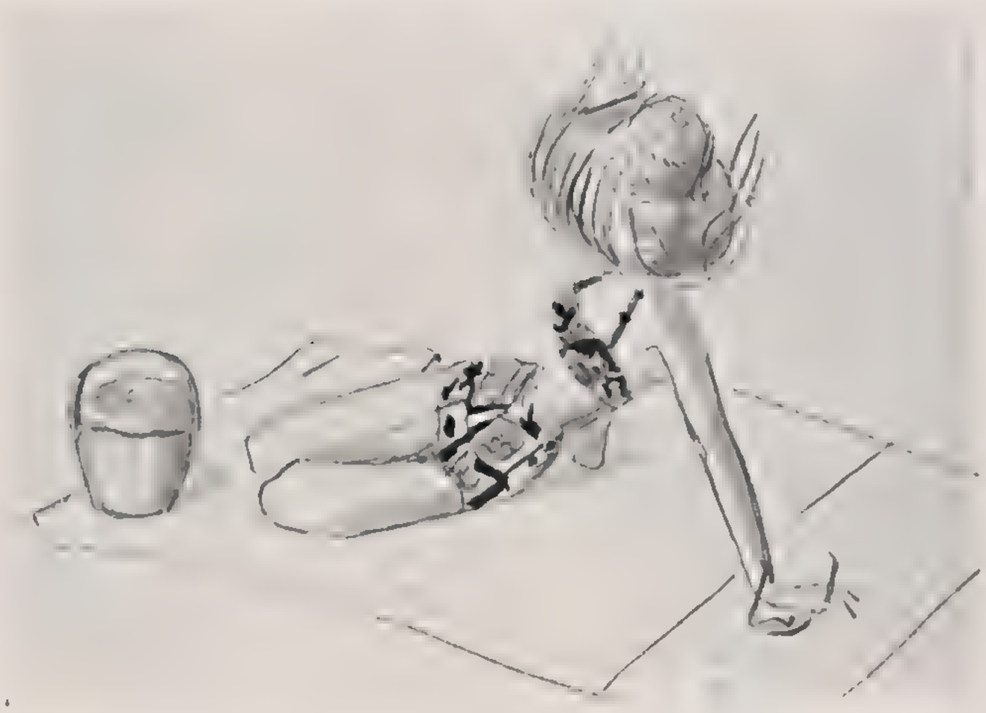
RAWLINGS

Intense blue-with-green: new cotton duet

Bared down, ballet-length evening dress, $30, with its own crisp stole, $7.50. Carolyn Schnurer designed the dress, June Groff, the hand-screened cotton—intense blue, freshly strewn with green shamrocks. Peck & Peck.

Slim shorts, wide-neck top. Here in black jersey. Design No. 6279.

Wear skirt and stole (shown left) with bra (right) shirt (above).



Little boy shorts, barest top. Add stole (left) for shading. Design 6270.

Resort plan: interlocking wardrobe

Vogue Designs for Dressmaking

Here, the elements of four costumes, based on seven separate pieces. A plan to travel south by, to travel with the least possible luggage, the most and the prettiest clothes. These are—a collection of skirts, stoles, tops in one print design; additional separates, complements in cut and colour. These have in common—new colour emphasis, muted darkling shades blended in mosaic weave. Their talent—to interchange each with another, for beach, for sports, cocktails, and later on. All designs for you to make yourself or have made. **Dark colours and bright sun** (*opposite*): Chestnut brown, deep-sea blue sparked here and there with bright white. An ankle-length, full-blown skirt to wear when the sun is out and after. To wear with it, a wide matching stole clouding your shoulders. Vogue Design No. 6278. Here in cotton tile Batik print by Everfast. (Further views and sizes of clothes shown here on page 187.) Dorothy Gray's new "Savoir-Faire No. 1" lipstick.

For another costume, add belt, a man's cut shirt (No. 6280) to shorts (above).

RAWLINGS

Left: Grey and white Cohama rayon beach coat with a mandarin collar. Above-the-knee length. By del Mar. $25. Saks Fifth.

Left: When you come out of the water—a white terry cloth jacket; $10, at Saks Fifth.

Above: A white cotton piqué dress, gilt-buttoned. By Ken Classics. $30; Bendel's Young-Timers.

Below: Black cotton bareback dress. Cover: a printed cotton shawl. $30. Lord & Taylor.

Above: Chinese-collared shirt. Grey Celanese rayon tropical cloth. By Loomtogs. $11; Best's.

Above: White rayon sharkskin box jacket and shorts. $25; Saks Fifth.

Beach cover...

Left: Outside your shorts, a box-shirt in Stonecutter rayon cord. $15. Shorts, $8. By Toni Owen; Altman.

Below: Blazer-jacket, red spun rayon, woven like linen. $16. Shorts, in navy-blue, $11. By Arrowhead. At Best's.

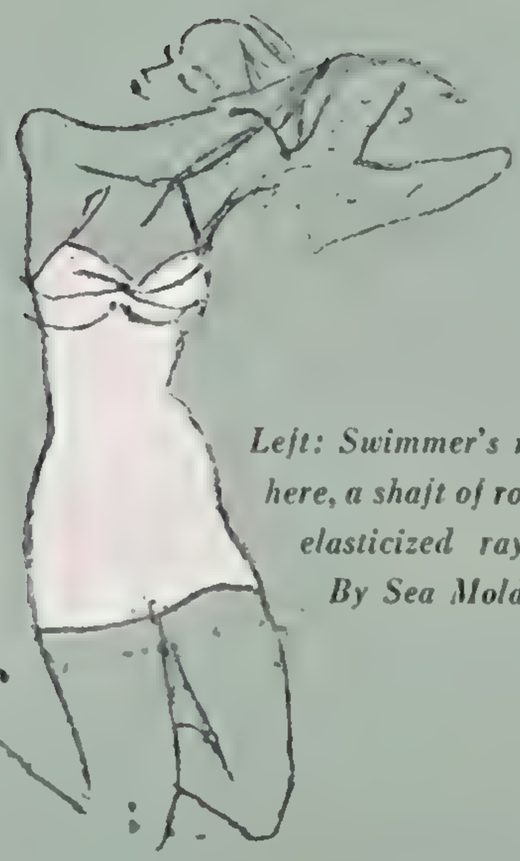
Above: Blouse, $10. Shorts, about $5. Blue and white Hope Skillman cotton cord. By Duchess Royal; Saks Fifth.

Below: Cavern-pocketed beach coat, rayon tropical cloth. By Bestlyne, $35. Bonwit Teller.

Above: Shirt-coat. Celanese rayon tropical cloth. By Loomtogs, $11; Best's.

Right: Shorts cut straight, to a minimum. Beige rayon tropical cloth. $7. Best's.

...between swims



Left: Swimmer's maillot; here, a shaft of royal blue elasticized rayon-and-nylon. By Sea Molds.

Left: Suit for swimming, controlled sunning, in black wool jersey. Over black satin-with-Lastex sheath. By Caltex. $23. Lord & Taylor.

Below: One-piece swimming suit, close as a second skin. Black rayon satin with Lastex, strapped in back. By Sun Surf. $11. Stern's.

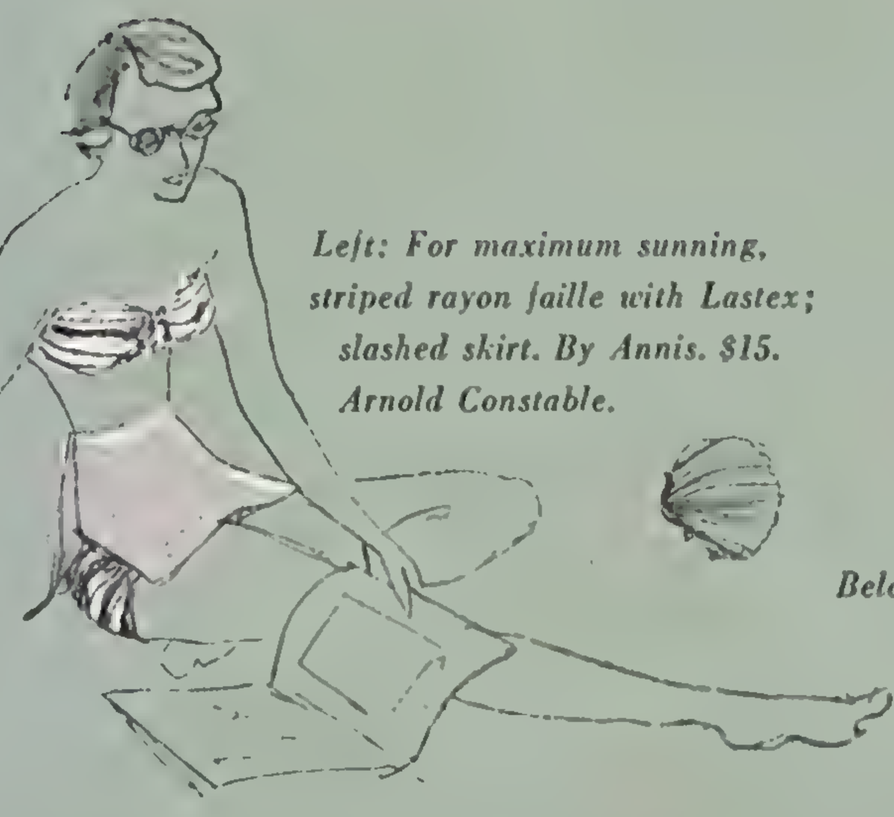
Below: One-piece, for water, water's edge. Celanese rayon tropical cloth. By Carolyn Schnurer. $15. Saks Fifth.

Above: Neat sun-and-swimming shape, white and gilt striped Cohama rayon satin with Lastex. By Frances Sider. $25. Franklin Simon.

Above: For serious swimmers, second-skin maillot. White rayon satin with Lastex. By Mabs. $17. Jay Thorpe.

For sunning and swimming

Left: Sea and sun suit, moulded long, ending in a flip of pleats. Elasticized rayon sharkskin. By Carolyn Schnurer. $18. Henri Bendel.



Left: For maximum sunning, striped rayon faille with Lastex; slashed skirt. By Annis. $15. Arnold Constable.

Below: Suit for sunning, flare-skirted; in Everfast bird's-eye piqué, crossed with Irish lace. By Bestlyne. $17. Saks Fifth.

RAWLINGS

Below: Two-piece swimming suit, wool and Lastex, good sun exposure, too. By Jantzen. $11. Altman.

Above: At its best in the water. Navy-blue and white tube over navy-blue pants. Elasticized Bettmann worsted jersey. By Townley. $25. Saks Fifth.

Above: Swimming sheath, cut all-together. Black elasticized bengaline. By Gantner. $13. Saks 34th.

For swimming and sunning

LEE MILLER

The young princes of Jaipur
on the slope

St. Moritz life... winter Olympics

M. and *MME. MAX DE SALIS*
back from an afternoon's skiing.

MME. ELSA SCHIAPARELLI
with *WILLIAM L. GOWER*,
bowling at the Palace Hotel.

Snow life at St. Moritz this year will centre around the Winter Olympics to be held January 30 through February 8. To the already crowded schedule of St. Moritz life is added the excitement of these greatest of international winter games. (The Swiss tourist bureau, as well as many other European tourist bureaus, is eager for paying guests.) Skiers take to the ski lift by 10:30, lunch on the slope at ski clubs or chalet restaurants, and with the sun sinking back of the mountains around 3:30, retreat early to indoor games, bowling alleys, tea at Hanzelmann's famous pastry shop. The village itself is a cross between a postcard and a musical comedy set. Houses are firmly set-on-the-ground, dug in like a heel, so as not to slip. Hotels are built on the lip of the lake, and each has its own skating rink. During the day almost everyone wears ski trousers; at night, dinner dress. Transportation is mainly by ski or sleigh. The mailman has a lemon-yellow sleigh, messenger boys deliver on skis, wearing huge baskets tied on their backs. Babies wrapped in furs have their own sleigh prams. Above the tinkling noise of sleigh bells and skiers crying out "*Achtung*," the sound of opening and closing of belled shop doors, the high, clear church chimes ring out quarter hours. Everyone is pampered and spoiled by hotels that run with the precision of a Swiss chronometer. At the hotels—particularly at the Palace and the Suvretta, the two best—the staffs speak several lan- *(Continued on page 185)*

Sleighs provide the
principal means of
transportation

MR. and *MRS. JOSEPH VON ENDE*,
MRS. ALLEN RUSSELL, and *CHARLES SPECKER*;
a luncheon party on the slope
at the Corviglia Club.

PRINCE and *PRINCESS NICHOLAS*
of Rumania start for the ski lift.

Opposite:
On St. Moritz Lake, skaters like figurines

Tie prints

ON THE TRAIN, a tie-print dress, new bright point for travel, wanted for its unwilting stamina. By Kane Weill, in navy-blue checked red rayon. $40. At Altman; Marshall Field; J. W. Robinson.

Fashions in transit

Certain types of clothes pivot a wardrobe through winter to spring and after. They take any direction north or south with equal success, go to diverse functions and look well, make you look pretty. On these and following pages is a collection of pieces marked for competent transit between seasons and/or places. Here, and newly important, is the tie-print, as colourful, as chameleon as the ubiquitous foulard necktie. Firm-textured, they stand up to the rigours of a long, long train ride with notable crispness, act as spark for a wardrobe with winter fatigue. Here, too, and of persistent importance, is the reliable pretty print—dark ones for town under northern furs, pale ones for resort under the bright sun of southern places. And further, there are choice pieces—a suit in new classic shape, a travelling cape, bright suitcase (other luggage news, pages 198-199)—all smoothing links in your journey around the year or the world.

FOR COCKTAILS

SHOPPING, BY CAR

At top: Red waterproof cowhide train case, for cosmetics, night clothes. Amelia Earhart bag. About $75, plus tax. Lord & Taylor.
Left: Cocktail tie-print, full-skirted to mid-calf. By Ceil Chapman in wine, red, and beige rayon; $50. Saks Fifth Avenue.
Right: To wear now under furs, and far into spring, a tie-print by Davidow in red pure silk, figured in colours. $90. Henri Bendel.

ALL DAY, ANY DAY

North-South prints

Above: An unseasonal dress, two parts pure Italian tie-silk, checked boldly black and white. Good transit through any day, in almost any season. Charles Armour design. About $145. At Gunther; Neiman-Marcus. *Below:* A dress which travels from north to south and far through spring. Easy to pack, easy to wear. By Star Maid in wine red and white rayon tie-print. With its white spun rayon jacket (not shown), $70. Gunther.

RESORT TRAVELLER

AFTERNOON AND ONWARD

Above: A dress for cocktails, informal dinner, and theatre, cut to a low wide V in front. A Rembrandt original in Skinner rayon crêpe, black splashed with red and green flowers; $25. Stern's; Kaufmann's. *Below:* A casual little dress to wear from now on, to take from your closet whenever you are faced with what to wear to tea, lunch, bridge parties. A Nantucket Natural, aqua and black rayon crêpe. $30. Stern's; J. P. Allen.

Dark prints for town

FRANCES MCLAUGHLIN

AT ANY O'CLOCK UNDER FURS

DAY-IN—DAY OUT

TRAIN TRAVELLER

Polka-dot prints

Above, left: One of the nicest reliables of any wardrobe. Navy-blue, white rayon print. rayon faille accents. By Sheila Lynn; $35. Peck & Peck; Joseph Horne. *Right:* Train duet—pure silk navy and white dress. $50. Red John Walther wool tweed cape; $110. By David Crystal. Bergdorf Goodman; Bonwit Teller, Phila.

TRADITIONAL, IN TRANSITION

Suit—new classic

Suit to wear between seasons, while journeying. Newly classic in shape: close top, gently wide skirt. Whitley Tailleur in Juilliard worsted flannel; $40. Arnold Constable. Add a side-tilted beret.

FOR OUTDOOR DINING

Light prints for resort

Above: For southern dining now, summer evenings later, flowered white pure silk dress. By Samuel Kass; $225. At Jay Thorpe. *Below:* Evening dress of Hafner silk and Bemberg rayon print, the high-necked top of aqua-blue rayon crêpe. With its own wrapped print-lined jacket. William Schwade copy of a Balmain design. Coat and jacket: $285. At Bergdorf Goodman; Garfinckel's.

FOR BEACH CLUB DANCES

FRANCES MCLAUGHLIN

Petticoat period

Comes the full skirt—comes the petticoat. Not as an additional fashion—but an intrinsic part of the full skirt—to eulogize its shape, to flash colour, a frivol of lace at the hem. This spring, with the narrow skirt the exception, a big percentage of suits and dresses will be seen—and heard—rustling with petticoats. *Above:* Brown and white Hockanum worsted cutaway suit, white blouse; $155. Rayon taffeta petticoat; $25. By Adele Simpson. Henri Bendel. *Below:* Navy-blue Hockanum wool cardigan-suit; $80. By Larry Aldrich; Lord & Taylor. (Try it with a navy petticoat.) White doeskin gloves; Wear-Right. $11. McCreery.

Opposite: After Dior—full-at-the-hips black rayon taffeta petticoat, ruffled border. $28; Bergdorf Goodman. Black wool bolero suit, banded in taffeta; $375. By Ben Reig. Bonwit Teller; Himelhoch's.

Dinner knife and fork, "Grand Colonial" by Wallace. "Old French" luncheon knife and fork by Gorham. Plummer. Teaspoon, "Craftsman"; by Towle. After-dinner coffee spoon, "Modern Classic"; Lunt. Dessert or soup spoon, "Fiddle Thread"; Frank Smith. Serving spoon, "Pointed Antique" pattern, by Reed & Barton. At Georg Jensen.

ASSEMBLE YOUR SILVER

Above are bare, beautiful essentials of silver—that can play many rôles. The two sizes of forks, two sizes of knives, four sizes of spoons illustrated above are the most useful, most frequently chosen sizes in the whole silver category. And, except for special-purpose pieces (such as oyster forks, fruit knives), they serve almost every purpose for almost every possible luncheon or dinner menu. Single purpose: the after-dinner coffee spoon. The teaspoon serves soup in cups; tea or breakfast coffee. Use the dessert or cereal spoon also for soup in bowls. Double purpose, the big soup or serving spoon. There are no hard and fast rules for collecting silver. You don't "*have* to have" any but functional pieces. Silver doesn't "*have* to be" anything—but beautiful. Above all, it need not be a "set." Use your grandmother's spoons, the odd set of knives left you by an aunt, and rejoice in the special gloss of old silver. Happily, new silver is available again, by setting, or the piece.

HAANEL CASSIDY

Top left: Minton "Gold Ancestral"; Plummer. *Right:* Spode, "Fleur de lis"; Plummer. *Centre left:* Lenox, "Temple White," John Wanamaker. *Right:* Chinese porcelain; Plummer. *Lower left:* Booth's "Blue Peony"; Plummer. *Right:* White French Limoges; The Mayhew Shop. Table, both pages, from Georg Jensen.

COLLECT YOUR CHINA

Plates, too, should accrue as a collection. Variety of design is delightful—and one of the privileges of private-house dining. Above we show you six plates: one, collectors' porcelain; five, fine available china—each charming in its own right, each able to serve in many ways. *Top left:* Minton, shell-edge fish plate, or salad, or dessert, or place plate. *Right:* handsome Spode dinner plate and *centre left:* Lenox dinner plate; both useful under a soup plate: *Right:* collectors' item, Chinese Lowestoft, circa 1780, for fish, salad, dessert, or fruit. *Lower left:* Booth's "Blue Peony," an exact copy of Dr. Wall Worcester, circa 1760, the classic dessert or fruit plate, pretty, decorated. *Right:* white Limoges luncheon or breakfast plate, to be called into service at dinner parties for asparagus, fish. Use your collection of plates as variously as possible, play up to flower or fruit centrepiece, to lace or damask or mahogany. Collections are meant to be enjoyed.

MRS. ARTHUR BISSELL

The motor court approach. I. Magnin. Santa Barbara

California approach

Ladies of the West Coast have a definite approach to their clothes, mapped by climate, colour, the life itself. Mrs. Bissell wears a California essential (East Coast version—the little black wool) of neat-and-nipped grey wool herringbone, a yellow stripe woven in to the full. flat-flank skirt. Under $200. A Kraus design. At I. Magnin; Bonwit Teller. Posed against the front entrance of the new I. Magnin shop. white columns against rosy brick, in Santa Barbara.

MRS. HAMILTON HOLLINGSWORTH

GEORGE PLATT LYNES

A year-round standby for the West Coast, where winds are fresh, nights cool, motoring inevitable—the big, handsome topcoat. Mrs. Hollingsworth, standing on the sun-drenched spiralling stairway in the new I. Magnin shop in Beverly Hills, wears just such an essential—large of line, largely checked, of Forstmann's red, white, and blue tweed; a red and blue insert encouraging the upstanding collar. About $235. Philip Mangone design. At I. Magnin; Bonwit Teller.

TAMPONE

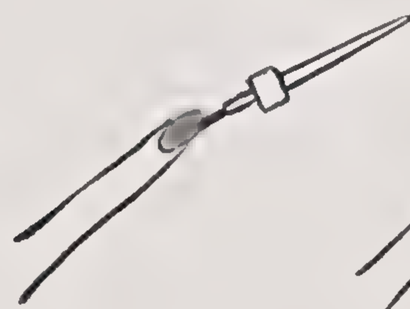
Shadow-box approach, I. Magnin, Beverly Hills

Make-up changes the essentials

These are the easy-to-see changes in beauty: lighter nail enamels, softer lipstick colours, beautifully fitted cap coiffures. But all new fashions bring new techniques. Pastel-tinted nails look best with moons and tips. Pink lipstick seems prettiest on a curved mouth. The stubborn back hair of a short-cut must look as neat as the front. But how? Well, let's see....

NEW MANICURE

1. *Buff nails. Apply foundation. Frame the moon.*



2. *Fill in sides and centre with polish to the tip.*

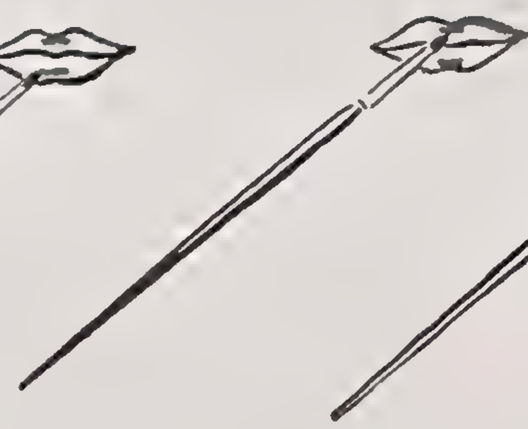
3. *Sweep off polish with thumb, in a curved line.*

4. *Tips and moons in proportion: wide or thin.*

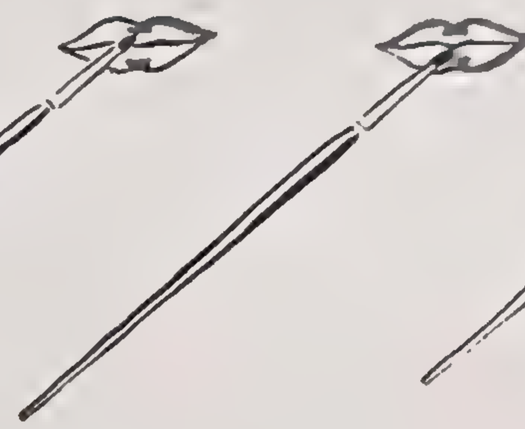
AS ADVISED BY NAYLON

NEW MOUTH

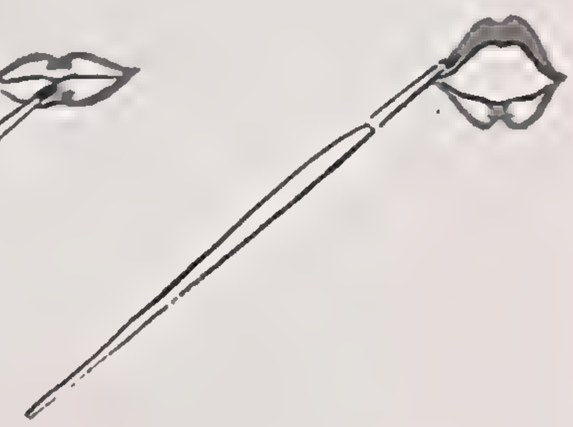
1. *Draw guide lines with lip brush at cleft of each lip.*



2. *Draw a curve from each corner through upper guide line.*



3. *Duplicate curves, bisecting guide on the lower lip.*



4. *Brush mouth with lighter shade than used for outline.*

AS ADVISED BY PRINCE MATCHABELLI

NEW LENGTH

1. *Continue the part down the back and brush the hair to each side.*

2. *Or: brush the back hair down into the shape of a chignon.*

3. *Or: have the back cut like a bang, and bend the ends under slightly.*

AS ADVISED BY MICHEL OF HELENA RUBINSTEIN

Soft-petal touch for hands

Your hands speak for you...by look and by touch...
so keep their beauty in delicate bloom with these famous preparations:

CAMELLIA HAND CREAM, 1.50
ARDENA HAND LOTION, .65 to 4.50
ARDENA BLEACHINE CREAM, 1.25
ARDENA CUTICLE CREAM, 1.50
FOOLPRUF UNDERCOAT, .75
ARDENA NAIL LACQUER, 1.00
ARDENA FABRIC NIGHT GLOVES, 3.00

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Elizabeth Arden

Herbert Levy

Half size...done in the Herbert Levy manner. At the best store in your town. Sizes 16½ to 26½. About 30.00.

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PORTRAIT OF A MAD LORD

(Continued from page 149)

This admission astonished and indeed quite upset Mimi, who went to the movies at least four times a week. She was as surprised as if someone had told her he had never ridden in a railroad train, as moved as if she had suddenly learned that pit-ponies never see the daylight. She prevailed upon her father to lend her his car, and that very evening took Lord Orris to the movie at Elmbury.

When they got there she was disappointed to find that the film concerned gangsters. "I am afraid," she said to her guest, "that it won't be exactly your cup of tea." Nevertheless, it soon appeared that the film was very much in his taste. He sat up straight and tense in his seat and gripped the sides of it tightly. Several times Mimi heard him gasp with excitement, and when the heroine was abducted by the gangsters he sighed with deep despair. When the hero rescued his lady in the nick of time, Lord Orris clapped; and when Mimi placed a restraining hand upon his arm at the moment when the shooting started, he clapped louder than ever, and she realized that he was oblivious of her presence and of the audience and indeed of everything except the walking shadows upon the screen.

When the show was over and they came out into the daylight he looked exhausted but supremely happy. "My dear," he said, "it was wonderful. That splendid detective! But I never thought he would be in time. When those brutes were torturing the girl, I thought it was all up, honestly! And those policemen on motorcycles, actually *shooting* at sixty miles an hour. So clever of them. And the brave man who jumped onto the moving train...wonderful, wonderful." Thus he chattered happily all the way home.

Mimi had a very kind heart; and to give so much pleasure, as she said, was a pleasure in itself. So she took Lord Orris to the movies almost every week; so that Joe teased her and called him her new boy friend. He did not seem to mind what kind of picture he saw. His appreciation was catholic and unselective. Galloping cowboys would make him cheer, star-crossed lovers sometimes even moved him to weep, he roared with laughter at the comics and whistled tunes out of the musicals.

The only films which he did not thoroughly enjoy were the Walt Disneys, which he thought were too much like real life. This amazed Mimi, who took great pains to explain to him that they were fantasies; but soon she discovered that in this matter they spoke a different language. The night clubs, gilded restaurants, cocktail bars, and Fifth Avenue apartments which she believed to be *real life*, or at least a desirable extension of the real life she knew at present, represented for Lord Orris the palaces of fairyland. The lives, the behaviour, and the motives of the characters on the screen were so completely unrelated to anything within his experience that he was able—indeed he was compelled—to regard them as figures in a fairy tale, while the deliberate parables of Walt Disney were comprehensible and sometimes even painful in their reality.

But of the fairy tale, the gorgeous and enthralling fairy tale of gangsters and detectives and night-club queens and dance band leaders and Poor Little Rich Girls, Lord Orris never tired. Sometimes, when Mimi was unable to take him, he even went to the movies alone, riding into Elmbury upon his old grey mare which he stabled at the Swan and standing in the queue with the schoolboys to pay his ninepence for a cheap seat. Before long he could recite as accurately as Mimi and Meg the names and the hierarchies and even the matrimonial complexities of most of the inhabitants of the Hollywood fairyland; and in their honour he rechristened his four cows Ginger Rogers, Bette Davis, Mae West, and Myrna Loy....

The numerous creditors, duns, and bum-baillies who perpetually plagued him could never rid themselves of an uncomfortable suspicion that the tatterdemalion figure was not the Lord but the Lord's cowman. Nor did his manner do much to reassure them, for he always welcomed them kindly and they were unused to friendly welcomes.

The Mad Lord's attitude to poachers was bewildering to respectable people and disconcerting even to the poachers themselves. If by chance he caught anybody unlawfully shooting his pheasants or netting his rabbits he would cheerfully wish them luck and apologize for having disturbed them. "Carry on, my dear fellow," he would say, "and take what you can get. God knows, it's little enough that I possess which is of any use to anybody, but out of my pittance you are welcome to anything you can find." Curiously enough, the poachers resented this invitation, because it did not accord with their notion of how a landlord should behave, and they perversely went off and poached elsewhere....

Lord Orris, I was told, after the disaster of the Great Frost, stood nearer than ever before to bankruptcy; nevertheless he had refused to accept his Michaelmas rent from any man who relied wholly or partly on fruit for his living. All the tenants, well knowing his straits, had saved and stinted and even borrowed to pay him in full on the day of the Audit; but the Mad Lord, who employed no agent and who received his rents in person over a glass of cider in his chilly morning-room which the debt-collectors had ransacked until it was practically bare, had waved them away with a courteous gesture.

"My dear fellow, you will only embarrass me if you insist. The cruel frost robbed us all; but if I exacted from you a rental for which you have received nothing in return, I should be a robber too. I shall manage somehow, I assure you. My needs are very small. Next year, perhaps, you will all make a fortune; and I, who have done nothing to deserve it, will share in your good luck."

A woman's face is her Passport to the world

See Penelope Dudley Ward, and you thrill to a little electric shock of pure pleasure. Her face so echoes the warmth and beauty of her inner self, the world takes her to its heart on sight.

Your face can be a magnet—drawing others close to the real You within. There is nothing so revealing of *You*. And nothing about you has more lovable possibilities—if you will but realize them.

Save out of each day the few minutes your face needs to keep it beautifully cared for—so your skin will speak for you with that limpid, *so* clean look that seems almost luminous. For *real* beauty cleanness the "Outside-Inside" Face Treatment with Pond's is one you'll take positive pleasure in doing—because your face emerges prettier, rosier, gloriously refreshed.

You try it! You'll see!

PENELOPE DUDLEY WARD—her lovely face, so *lighted* from within, stirs you, warms you. She is a daughter of two of England's famous families—Dudley and Ward.

New "Outside-Inside" Face Treatment

ACTS ON BOTH SIDES OF YOUR SKIN

All that is *You* is in your face—for all the world to see. That's why it means so much to make this face of yours say lovely things about the inner you—things that people will want to remember.

A New Face Treatment

Like a window—your skin has two sides and to care for one side only is *not enough*. Pond's, consulting with distinguished dermatologists, has studied the needs of facial skin and brings you a special new "Outside-Inside" Face Treatment that acts on both sides of your skin *at once*.

From the Outside the perfectly blended oils of Pond's Cold Cream cleanse thoroughly as you massage—carry off surface dirt, dried skin particles—throw a protecting veil of softness over your skin.

From the Inside every step of this Pond's face treatment stimulates healthy circulation—speeds up tiny blood vessels in their work of bringing in skin-cell food, carrying off skin-cell waste.

Twice each day—better still three times—give your skin this stimulating new Pond's "Outside-Inside" Face Treatment—*this is the way:*

Hot Water Stimulation
press face cloth, comfortably hot and wet against face—to stimulate blood flow to skin.

Two Creamings—to "condition" skin
1) Cleanse . . . work Pond's Cold Cream thickly over warm, damp face and throat. Circle briskly. This demulcent Pond's treatment sweeps dirt from pore openings. Tissue off.

2) Rinse . . . with new fingerfuls of Pond's Cold Cream massage briskly to rinse off last traces of dirt. Tissue off.

Cold Freshener Stimulation
A cold water splash, then pat on the tonic astringence of Pond's Freshener.

Now—see the lovely difference in your face. It has new *cleanness*—new *softness*—new *color!* Here at last is a beauty routine you'll practically *never* skip—because it *works!*

Always remember . . . the YOU that others see first is in your face

To develop the beauty of your own face is not vanity. Every effort you make to improve your physical self gives a lift to your spirit, bolsters your confidence, makes you a more interesting, more lovable person—someone others feel happy to be with.

3 basics for Pond's "Outside-Inside" Face Treatments

Tissue-weight!

It's the sheerest, youngest foundation *garment you ever put on! They say it weighs* something *(5 ounces or so)— you'll never believe it, though. But the* something it does for your figure *is what makes the* softer, new, "rounded" look! *Tissue-weight Foundettes* are made* only by Munsingwear *in Black, Nude, White, Blue. Full length (shown); also, girdle; pantie-girdle.*

At fine stores everywhere.

**Reg. U. S. Pat. Off.*

MUNSINGWEAR
REG. U. S. PAT. OFF.
Foundettes

ON BEING AN ONLY CHILD

(Continued from page 148)

the pet of the family or the Delicate One or the privileged eldest. The dictionary defines it: "to assail playfully or maliciously, vex with jests, questions or petty annoyances, importune, pick into separate fibres." The latter phrase applies, I believe, to a different sort of teasing (what you do to flax), but it sums up adequately what most of us feel under this treatment—as though we had been picked into separate fibres. Teasing, moreover, is a waste of time, uncreative, bad for the temper, wounding—no, not the tease; the tease of a large family always looks particularly merry and healthy and fresh, grows younger with the years, walks with a kind of satisfied roll—or is this my hectic fancy? The eldest could give protection, but is usually too far away from the wriggling tail of a long line to see what is going on. In a really large family, the eldest and youngest rarely meet in that pleasant no-man's-land where an indistinguishable gang, all vaguely seeming of the same age, go whooping, rollicking, shouting, tumbling, calling, pelting down the carefree days. Sometimes the eldest will come in for a little breathless hero-worship, and return it by the sort of rough and harmless petting handed down from the top, as given to a puppy or a kitten. No sentimentality in either case. Sentimentality, a silly weed, dies in large families. Sentiment, thank goodness, lives and throws down deep, strong roots.

At what figure can a "large family" be said to begin? Let us run up the scale: one child is an only child; two or three or four, a small family. A large family starts like the ducklings, at about eleven; but advantages can begin when there are enough to pass down valuable experience all along the chain, like buckets of water to subdue a fire.

Looking at the portraits in a gallery of the Burlington House Exhibition of pictures lent by the King, I heard someone ask: "*How* many children did George III have?" And the casual answer, "*Hundreds!*" did not sound so very exaggerated. In our grandmother's day, families of eleven were a commonplace, taken for granted as part of a woman's duty to her husband. Nowadays—but this is quite another subject, containing matter for much combat and bloodshed. Without introducing either, I may yet muse a little on how strange it is that no one today wants to *have* a large family, though they all want to *be* one.

My favourite stories used to be about families, always. They still are; and the bigger the family, the better the book. I can remember several, looking back to the nursery bookshelves, on the formula of a lonely only child taken up into the rosy, boisterous, romping group who lived opposite or next door: *Little Lady Clare* adopted by the Rectory Children. This might have stood for at least twenty others. By the time I reached the last chapter with everybody gloriously happy, I was usually in tears; I suppose because I had identified myself with little Lady Clare, and was bound to come to the surface and realize that she was now as rosy and romping as the Rectory Children, while I...

We all know that "while I," and where it leads to.

Sex no object, I could just as easily imagine myself Laurie living solitary in the big house next door and adopted by the four March sisters, Meg, Jo, Beth, and Amy. How I loved *Little Women*, probably still the most perfect family book ever written. I once stunned a Hollywood producer by proving to him that I knew it, not backwards, but certainly forwards from the first line ("Christmas won't be Christmas without any presents," grumbled Jo)...till, about half-way through chapter three, he hastily assured me there was no need to convince him any further.

All the Frances Hodgson Burnett children, Fauntleroy, Mary from *The Secret Garden*, Sarah Crewe, lack brothers and sisters; not much fun for any of them. Abel might have preferred to be an only child; and Joseph, as he was lowered into the pit by his ten brethren, would surely have expressed the same preference; nevertheless and on the whole, an only child gains little from its solitary status, unless maybe the very minor advantage of not having to wear clothes cut down to fit her.

The Daisy Chain by Charlotte Yonge. Eleven of the May children (those ducklings again!)—I can still repeat their names in order, from Richard, Margaret, Flora, Ethel, Norman down to little Daisy. That too was a good family book, though of the Priggish Period which happened in both England and America; the *Elsie Dinsmore* period.

A passionate love affair between myself and the Dinsmores (in twenty-eight volumes) began when I was about seven and carelessly given *Christmas with Grandma Elsie*; so I read it before its predecessors, without in the least knowing who anybody was, but fascinated by them all. Elsie, herself, you will remember, was one of these Only Children, a wistful little princess with no one to love her; but by the time we got her to the Grandma Elsie stage (and that was not the last of the series, not by a long chalk) she had acquired such an abundance of nearest-and-dearest, all adoring her, that they must have out-Forsyted the Forsytes, out-Whiteoaked the Whiteoaks. It interested me, by the way, that characters of the Elsie books, when speaking of their near relations, always referred to them as "the connection," as though in Scotland one were speaking of a clan. Not a few of Elsie's grandchildren, godchildren, great-nieces and so forth, were affectionately named Elsie as well; "Named for me?" exclaimed Grandma Elsie with her low, sweet, silvery laugh, "yet another Elsie in the connection?" Indeed, the confusion must have been great!

After devouring *Little Women*,

(Continued on page 185)

LIFE IN ST. MORITZ

(Continued from page 167)

guages; an order once given is automatically repeated daily. Guests find a plethora of hotel porters on the station platform, their manner calm and efficient as that of a squad of trained governesses. This is a good thing, as most guests arrive not only with suitcases but with trunks that remind one of prewar travel days. Heavy leather luggage and wardrobe trunks are filled with ski clothes, evening clothes, fur-lined robes, and some even travel with their own silk sheets and bedspreads. No effort is made to be thrifty with weight and all effort is geared towards comfort.

In the mornings the skiers go off with their skis over their shoulders, walking through the village to the ski lift that takes them up to Chanatrella, which is just above St. Moritz. These slopes are crowded with classes from 10 to 12 in the morning and 2 to 4 in the afternoon. Here also are several chalet restaurants where skiers can sit and lunch either in front of fireplaces or out on the terrace when it is sunny.

Because of the altitude, it is wise to spend the first twenty-four hours in bed in order to ward off mountain sickness. Vitamin B1 tablets also help. Because the change of metabolism is drastic and the sugar supply scant, an extra pound of sugar taken along is good insurance.

Although it is a steep climb from the ski-lift station, many non-skiers enjoy the fun of watching ski classes; bundled in furs and blankets, they sit in deck chairs with a fine view of the general activity. From Chanatrella one can continue to Corviglia and a height well over 8,000 feet. The Corviglia Ski Club, which offers membership to residents of the Palace for a small fee, is popular for lunch. Wonderful hot soup, wiener schnitzel, salad, lager beer, cheese, are served in the panelled dining room with its three-sided view of the great mountain peaks.

For those who are strictly spectators, there are elaborate sleighs to take them, for instance, to watch the Olympic Ski Jumps or the bobsled and toboggan runs. Riding in these horse-drawn sleighs one feels like a Tolstoy heroine.

Most of the Zurich, Lausanne, and Geneva shops have branches in St. Moritz. There are shops with ski boots, after-ski boots. Excellent camera shops with quantities of film, dress shops with all the necessary ski clothes. And, of course, there are jewellers with Swiss watches.

Ski clothes can be bought, and alterations are quickly made. (Buying is not easy: the Swiss control allows Americans $200 a week spending allowance.) The narrow *fuseau* style is in high fashion, but many people still cling to the Norwegian type, as a symbol of pre-war vintage and a defense against the "new people"—the Mittel-Europeans with British passports and exotic accents.

There is an abundance of imported goods. Drugstores look like those in America. Food shops have all kinds of American canned goods. But all this is misleading, for the Swiss life is neither easy nor abundant. Fats, oil, butter, meat, sugar, corn meal, milk, flour, cheese are all rationed. The Swiss in their houses are allowed only twenty-five per cent of their former coal supply, and electrical consumption is checked.

St. Moritz hasn't changed—the sunshine, the snow-covered mountains, the impeccable hotels are the same. And as in pre-war years, they are crowded. Even the snow remains ever impeccable due to the thoroughness of the snow clearers; when the snow on the sidewalks becomes used and brown and there is no fresh fall, they bring down clean snow from the slopes. This is usually done at night and the first time one notices it it seems like sleight-of-hand magic.

ON BEING AN ONLY CHILD

(Continued from page 184)

Good Wives, Little Men, and *Jo's Boys,* I turned hopefully to Louisa M. Alcott's *Eight Cousins* as being the next best thing; but it proved that you can not get quite the same effect with cousins as with brothers and sisters. They go and marry each other in the end. And that's cheating (I made them do it myself, in *The Young Matriarch.*) In real life Robert Louis Stevenson, an outstanding example of an Only Child, who used to stay at his grandfather's manse with a multitude of cousins, in later life wrote poems about all of them and married none, but on the contrary, as we all know, a beautiful lady from Indiana.

As a child with only one sister six years older than myself, I tried to make do with the companionship of cousins. They are mysteriously nearer than friends because of the blood-tie; yet unless each cousin is himself an only child (let us call "her" "him," for a change), he will be aware that his own brother and sisters have fundamentally a first claim when in trouble.

For I think (think? I *know*) that we have here the hidden gold of belonging to a large family: when you are in trouble, when you are ill, when you are in debt, when you have been let down by the rest of the world, when you are poor, alone, unappreciated, slandered, in short, when life is hell, it is good to have brothers and sisters on whom you can pull that mysterious first claim; a claim unspoken yet established, and tough beyond all rending.

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Pure Silk Shantung. Wonderful for resort and early spring dresses! Over 20 lovely colors, as well as deep, rich black. 39 inches wide, yard, **5.95**

Rich, Pure Silks. A wide assortment of beautiful fabrics including lingerie crepe, satins, flat crepes, failles, taffetas and Canton weaves. 39 inches wide, yard, **3.95** to **12.50**

Printed Rayon Crepes. Breathtaking assortment of prints from Ducharne, Gourdon, Onondaga, Bianchini! Bemberg sheers, too! Patterns of every description for every type of costume. 39 inches wide, yard, **2.50** to **7.95**

Oneida Rayon Taffetas. Solid colors, changeable and novelty weaves in this dramatic fabric for evening gowns, resort dresses, spring ensembles! 39 inches wide, yard, **2.95** to **3.95**

"Lystav" Rayon Shantung. Imported from England! Both plain and novelty effects in this smart, washable fabric that's crush-resistant. 36 inches wide, yard, **2.95**

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From Rodier. "Rodania," superb dress-weight worsted crepe; "Poudralaine," light-weight crepe of 50% worsted and 50% pure wool with interesting texture; novelty woolens in distinctive stripes and checks to be used alone or in combinations with solid colors. 51 to 55 inches wide, yard, **7.50** to **8.95**

Imported French Worsted Crepe, especially dyed for us in many lovely light and dark colors. Sponged and ready to sew. Specially priced! 54 inches wide, yard, **4.95**

Tubular Wool Jersey, "Sag-No-Mor," grand for quick sewing! Wonderful light and dark colors, 54 inches wide, yard, **2.95**

From Stroock — Marvelous pure wool fabrics for suits, coats and dresses from this famous mill. 54 inches, yard, **9.50** to **10.95**

Authentic Clan Plaids woven of pure worsted yarns, imported from France! Medium weight for dresses, suits, separate skirts. 54 inches wide, yard, **6.50**

From Forstmann — A complete line of these beautiful woolens for dresses, suits and coats. Many distinguished new and classic weaves, new spring colors! All 100% virgin wool, all sponged, ready to sew. 54 inches wide, yard, **4.95** to **9.50**

SAMPLES ON REQUEST PROVIDED COLOR PREFERENCE IS SPECIFIED

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COLLECT YOUR CLOTHES

(Continued from page 114)

Vogue believes that it would be next to impossible to go out and *buy* a perfect wardrobe all at once. You can't buy an *old* tweed jacket with time-eased shoulders. A never-failing pair of velvet opera pumps, circa 1934. The mellowed alligator bag, the ancient raincoat, friendly, functional. No, dressing by the year does not mean buying a year's supply of clothes at once. It means supplying the years to come. Vogue has always viewed with approval the prideful gesture of men, peering into a coat pocket, to tell you (in pretended astonishment) when they got it.

Of course, every quarter has its seasonal essentials, too. The pretty pink hat, the organdie dress, the black suede bag—not essential to a collection—but essential to your pleasure. The way to get your money's worth out of *them* is to wear them, hard, often, wear them *out*.

How to tell a collector's item? It's easy. Go to your cupboard and see which are the clothes you turn to day after day, year after year. Whatever quality it is they have in common should be your yardstick for buying. They have proved themselves as essentials in *your* life. How to buy a collector's item? Always ask yourself, "If I couldn't have this for three months would I still want it?" Another clue: one feels *good* when one buys a fine essential—not guilty as one does when one has gone overboard too far on a seasonal, for there is evidence in your cupboard that what seemed like a splurge at the time ends up as the least expensive buy you ever made.

1947 was a year of great change. Consequently 1948 is an ideal time in which to gather a few forward-looking essentials—slowly. A coat. A good separate skirt. A pair of opera pumps.... But buy only those clothes that have never a backward glance. That is how a collection of clothes defies dating. There is a proved economy in being very aware of the fashion—as you know to your sorrow if you were misled into buying a too-short skirt, with a too-small hem, during the last year or two. For longer ago than that, Vogue, with no hedging, gave notice on the subject of descending hemlines, the accentuated waist, the more natural shoulder. So to readers who really got their money's worth out of Vogue, there was no horrified dismay when the fashion became general. They bought forearmed with deep hems, and shoulders which could be reduced.

If you are planning to do a little collecting this year, consider:

1. *A coat.* There are three types this year which can be called "essentials." *The reefer:* neat waist and flaring skirt. The time-defying *loose coat.* The *short coat,* wrapped or box. As skirts will probably not get any longer, it is a safe moment to buy. One can always turn a hem—up.
2. An *ankle-length evening dress,* in a material such as taffeta.
3. If this is the year you are budgeted to buy a *"big" evening dress,* don't be afraid to have it in an unusual or conspicuous colour. Your grandmother wore her yellow satin damask for eight seasons, and that piece of good fashion sense has revived right along with the yardage.
4. For your *white spectator sports dress* buy the new classic—full skirt, close bodice, the new "neat" collar, below-the-elbow sleeves, French cuffs.
5. If you come upon a dress that is unquestionably the *most becoming thing you ever put on your back,* don't hesitate to repeat it for morning, evening, afternoon, in other lengths, other colours.
6. For a *suit investment,* consider worsted sharkskin, which adapts completely to town or country, to changing seasons, which holds its shape for a matter of years. Suits in general have stabilized enough in their *form* to warrant long-term buying. Check your choice for: close conformation to the body, natural shoulders, and length and fullness of skirt.
7. *Shoes.* The Cuban heel walking shoe, for town or country, is available again. Sturdy, timeless, and a good buy in calf, reptile, or kid. Bright satin opera pumps come into their own year after year, and the plain black opera pump will be good fashion as long as the shoe lasts.
8. There are good buys in *evening bags* this year, due to their middle-of-the-road size—and the return of long-lasting brocades, beading, velvet, gold or silver kid.
9. *Blouses.* There are lots of collector's items about this year. Beautiful brocade, or pure Irish linen, with more-for-the-money details in the close-fitting necks, French cuffs, carefully wrought closings. Note to long-term collectors: buy good cloth, for blouses should be hard-working.
10. This is a good year to put some money into *separate skirts.* Not only to bring your old jackets up to date, but as a permanent part of a collection. Grey flannel, velveteen, shepherd's check, and, of course, taffeta, are excellent buys. The full skirt is the most practical for long-term buying, and there is great choice this year for day, for evening.

For long-term investors, this year has added dividends to pay. There is a remarkable de-seasonalization in the clothes. More clothes go more places more often. The old ritual of packing away your summer clothes, your winter clothes, diminishes in scope year after year. Many of your clothes need never go into storage. The economy of that is obvious. As we pointed out in the December issue, this is particularly noticeable in resort clothes—the majority of which will come right back to town with you for spring wear. Travel has twisted the tail of the seasons, and fashions have finally balked at being restricted by the calendar. The ladylike red linen dress you buy to take south will go right under your navy-blue coat this spring. The short fleece coat you "collected" last fall will hang from your shoulders next spring, next summer, *next* autumn and other autumns—and join the immortals in your collection.

DESIGNS FOR DRESSMAKING

Further views of the Vogue Designs for Dressmaking on pages 160-161. *Above left:* two-piece bathing suit. Straight short shorts; straight-across bra. Sizes 12 to 18 (30 to 36). Vogue Design No. 6270. *Above right:* detail of the man-tailored shirt, made here of white cotton broadcloth. Sizes 12 to 20 (30 to 40). Design No. 6280. *Right:* shorts and shirt to wear together; to vary with extra tops, extra skirts. Sizes 12 to 20 (30 to 38). Design No. 6279. *Right below:* front and back views of the skirt and stole. Wear the dirndl skirt with your own blouses, the bra and shirt shown above; a stole over all. Sizes 24 to 32 waist. Design No. 6278.

VOGUE PATTERNS MAY BE BOUGHT IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 202.

Note: Connecticut residents please add sales tax.

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High fashion and head-hugging crown. It's the Parson's Hat, with a snap of feather and crisp grosgrain ribbons. Pencil Rolled of the finest Tish-U-Tex Fur Felt,* the kind that's so smooth that even blindfolded you can feel the difference. In spring-minded colors. Headsizes 22 and 22½. About $12.50. Slightly higher in pastel shades.

At better stores; or write LEIGHTON HATS, 417 Fifth Avenue, New York.

*Fur Felt Body by Merrimac.

TISH-U-TEX FELT the smoothest thing in hats

PETTICOAT PERIOD

Petticoats, further news of them: now becoming part of the shape of an ample skirt (see page 175), to rustle under dresses, and suits as well. Here are four taffeta petticoats that will supplement the line and grace of wool suits and dresses; a batiste and an organdie one, to wear under silk. All but one of these hang straight over the hips; the fullness flares, ends at length in a deep flounce. The fullness of the organdie petticoat begins at the hips, will round your dresses from waist-point on. All six are a good daytime length, about thirteen inches above your slippers.

Checked plaid petticoat: a flip of colour under a black wool dress. Rayon taffeta, slim about the hips, flaring at the hem. By Chevette, $15; Best's.

Black rayon taffeta petticoat, flared very wide, cut in a full circle. At the hem, a flounce. $15 at Bergdorf Goodman.

Starchy white cotton batiste petticoat, flat over the hips, flounced with dotted swiss, satin ribbon. By Chevette, $17; Milgrim.

A black rayon taffeta petticoat, hanging straight from the hips, flared and full as a crinoline at the hem, with ten inches of flounce. This one, $11; Bergdorf Goodman.

Petticoat in white organdie, gathered and full over the hips, with an embroidered organdie flounce. Good to hold out a full silk skirt. By Chevette. $19 at Carnegie Jeune Fille.

Rayon taffeta petticoat with a V-shaped waistband. The ruffle: white embroidered batiste, threaded with blue satin ribbon. By Chevette. $23 at Bonwit Teller.

DRAWINGS BY PEGGY HANSON

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FLYING SKI TRIPS

WHERE you can go, how long it takes to get there, and what you should take with you are wholly new problems to skiers who fly—and fly because they can go farther, reach better skiing, in much shorter time. Trips that were once two-week jaunts by train are now possible, pleasant week-ends by plane. And with the rising interest in skiing, some airlines are planning special, scheduled ski-flights, have refitted cabins to accommodate skis and equipment. In less than three hours from New York you can be on the Laurentian slopes —via Colonial Airlines to Montreal, via Wheeler Airline to St. Jovite (required for trips to Canada, a birth certificate or other proof of nationality). You can also fly directly to Burlington or Manchester, Vermont, in the heart of Eastern ski country.

Western skiing slopes in the U. S. are still hard to get to—but Salt Lake City is 14 hours from New York on United Airlines, and 30 miles from there is Alta, Utah, one of the best skiing centres in America. Aspen, Colorado, can be reached in 14 hours travel-time from New York —8 to fly to Denver, 6 from there by train. Sun Valley is less than 24 hours from New York, via plane to Boise, Idaho, thence by train.

If you are flying south for Andean skiing, either Panagra or Peruvian International Airlines will get you to Lima, Peru (in 12 hours from Miami by DC-6), or Santiago, Chile (20 hours similarly). For travel in both these countries, passports, visas, and health certificates are required, as for European travel. Of course, you will plan on more than a week end if you fly to South America, but fortunately the luggage allowance is 55 pounds, 15 more than allowed for Canadian or U. S. flights.

With a mind's eye on luggage weight, the major problem in flying-to-ski, we sent a skiing editor packing—for a week or two-week ski trip. The results: an overnight bag which weighed 4 pounds empty, came to 11 pounds when packed full—contents: cosmetics, 4 pairs of socks, 3 pairs of nylons, 3 pairs of gloves, 3 scarves, 3 belts, underwear including 1 pair of red flannels, one silk, one flannel nightgown. A large week-end bag weighed 11 pounds empty, 22 pounds with—a ski-suit, a parka, a heavy sweater, 2 flannel shirts, the shirt and slacks shown opposite, a skirt, three pairs of shoes—ballet slippers, opera pumps, fur boots. The total weight was 33 pounds for both bags. Ski boots, poles, and skis weigh an average 18 pounds, which brings the total to 51—less than you can take gratis to South America. If you fly-to-ski in North America, you will probably wear your ski-suit and boots which will knock the weight of suitcases, skis, and poles to the 40 pound maximum free baggage weight. Dressing after-ski, at almost any American resort, is as informal as fireplace singing, and the packings above would be nicely adequate.

This, however, is not the case for Europe. You will need dinner and evening clothes at St. Moritz, where the winter Olympics are being held, and in other parts of Switzerland, or Scandinavia. However, weight allowance on east-west overseas flights is 66 pounds, and you can easily weigh in necessary evening clothes.

Further facts: You can generally carry excess baggage on planes anywhere at a fixed rate, and Scandinavian Airlines will carry your boots, skis, and poles on the plane with you as freight, at freight rates, which are considerably lower than excess baggage charges. Anywhere there is organized skiing, you will find shops with equipment—waxes and fixings for boots and skis, as well as clothing. The latter, though usually of excellent quality, is not inexpensive, and it is wise to count on buying extra clothing only in an emergency.

White Stag's navy-blue wool gabardine ski skirt, plaid lined. Good for western skiing. $17. At Franklin Simon.

For after-ski, in this country and abroad, black rayon faille slacks, and cummerbund. $16. Coral linen-y rayon shirt, gilt buttons. $6. At Lord & Taylor.

Two parts worsted challis, white with green and gold. Blouse, $17; skirt, quilting edged, $30. Sportswear Originators. Lord & Taylor.

CHANDLER

Waterproof mukluks, Eskimo fur boots, made of calfskin with sealskin soles. $25 to $35 depending on size, $8 for infants. Timberline Lodge, Mt. Hood, Oregon.

Worsted challis quilted jacket, warm top for after-ski skirts. Sportswear Originators. $30. Lord & Taylor.

After-ski wool jersey duet. Long sleeved black blouse, $8. Bright blue skirt, banded high at the waist. $15. Toni Owen Design. At Altman.

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Satin, in tea rose, white, black, and ice blue, $2.50.

Sheer nylon taffeta, in tea rose and white, $2.50.

Broadcloth, in tea rose and white, $2.00.

A cup 32-36 B cup 32-40 C cup 32-42

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Broadcloth, in tea rose and white, with a 1½-inch double Lastex band. Same cup sizes.

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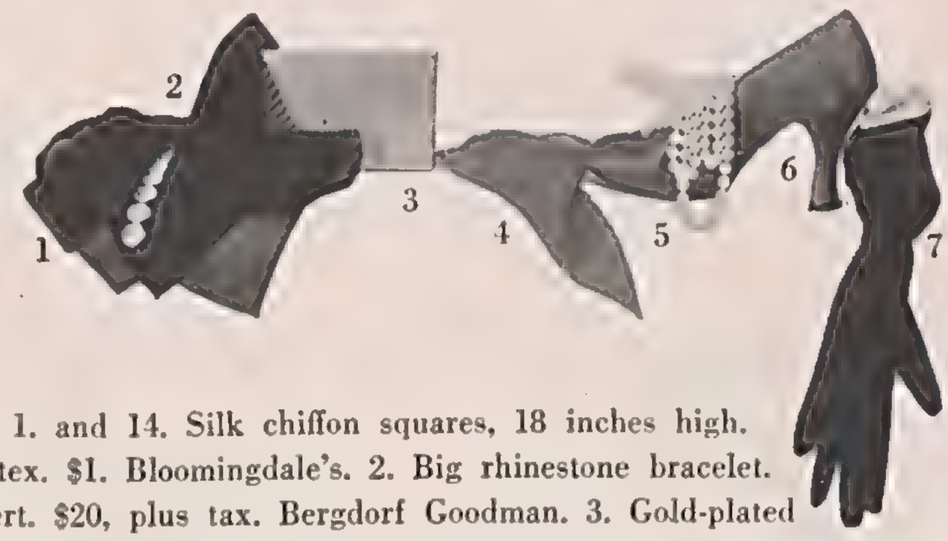


(Above) 1. and 14. Silk chiffon squares, 18 inches high. By Glentex. $1. Bloomingdale's. 2. Big rhinestone bracelet. By Robert. $20, plus tax. Bergdorf Goodman. 3. Gold-plated carry-all. By Evans. $25, plus tax. Milgrim. 4. Silk chiffon handkerchief. 75c. Jay Thorpe. 5. 108 inches of pearl beads. By Coro. $20, plus tax. Altman. 6. Narrow-toed satin pumps to be dyed a chosen shade. $28. J. & J. Slater.

(Below) 1. and 5. Egyptian mull handkerchiefs. By Bloch Frères. $1. Saks Fifth. 2. Doeskin gloves of classic line. Eight-button length. By Acme. $10. Altman. 3. Natural cowhide bag, to hold anything, everything; improves with time. $35, plus tax. Mark Cross. 4. Printed silk twill scarf. By Bloch Frères. $9. Saks Fifth. 6. Classic pull-over with short sleeves; cashmere sweater imported from Scotland. By Braemar. $18. Peck & Peck.

THE HOT ISLANDS

(Continued from page 154)

deep-sea fishing, life has kept to a certain simplicity—*à la* Marie Antoinette.

Jamaica, with its shining green mountains splashed with waterfalls, is a great beauty among islands—but not at all a polished resort. At Montego Bay, such leading hotels as the Casa Blanca, the Beach View, and the Chatham are unpretentious; the life is lazy. Now some new building and ambitious plans suggest that the days of Jamaica's simplicity are numbered. In addition to the rebuilt Sunset Lodge at Montego, a new hotel, the Tower Hill, is to open this year near Ocho Rios, while at Dry Harbour a new club is going up.

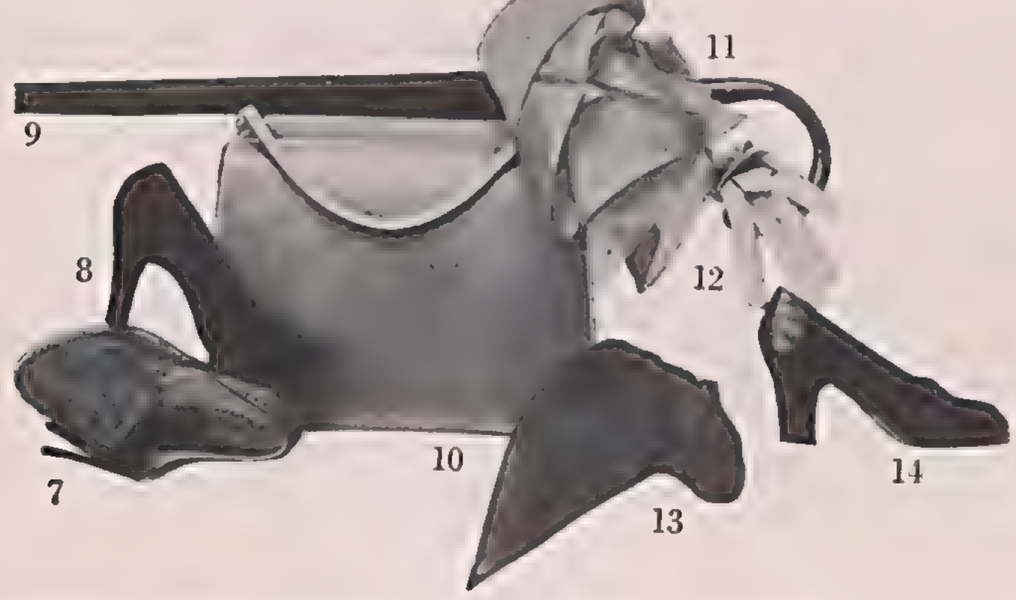
But *mañana* is still the spirit of Montego Bay life. Morning usually means a sunbath on the beach, a bath in the bay's warm waters. Luncheon, probably at a hotel, may be imperfect, may also be redeemed by some intensely coconut ice cream, for instance. After the siesta, possibly tennis, or a drive up into the hills' almost English countryside, with its rich alfalfa grass, strawberry plants, apple trees. Perhaps a drive to an abandoned eighteenth-century "great house," like "Rose Hall," or to "Kempshot" farm for tea, and a magnificent view. Some people like to spend a few days—or longer—riding, up at the Good Hope Ranch in the hills. Deep-sea fishing could be marvellous but no one bothers to organize it. In Jamaica many feel nothing matters after the first three days—except beauty.

Both Cuba and Haiti, of course, are civilizations, not colonies, and only very incidentally resorts. Cuba is perhaps the Caribbean's richest civilization; Haiti, perhaps its most original. Each appeals not necessarily to different sorts of people, but to different frames of mind.

Cuba is far more a country than an island. Havana, of course, is profoundly a capital city, outdoing most American cities in elegance and gayety. Here, one or two good letters of introduction can still cut the traveller in on an elaborate social life requiring ball gowns and the family jewels. And the show is probably worth the effort. One might, at a private dinner, sit down to a table banked with white orchids, set with gold plate. At the Havana Country Club's Red Ball, given every February, many Cubans wear fancy dress costumes of rare perfection. Letters would almost certainly bring invitations to swim and lunch at the Havana Yacht Club, to play tennis at the

(Above) 7. and 8. Twelve-button-length suède gloves. About $14. Lilly Daché. 9. Black satin pump. $23. Delman. 10. Nice but non-essential extra: brass pillbox. By Volupté. $2, plus tax. Arnold Constable. 11. Black satin bag; could wear a jewel. By Jolles. $13, plus tax. Saks Fifth. 12. Gold kid sandal. By Ferragamo. $33. Saks Fifth. 13. Linen-and-cotton handkerchief, deep in Swiss lace. By Bloch Frères. $4. Lord & Taylor.

(Below) 7. Country calf brogue, walking-height heel. $17. Abercrombie & Fitch. 8. Black suède opera pump. By La Valle. $23. Altman. 9. Hazel-nut handled umbrella of Swiss serge. $16. Lord & Taylor. 10. Capacious pigskin bag, lined in silk. $25, plus tax. Arthur Gilmore. 11. and 13. Silk squares from a long colour collection. $5. Henri Bendel. 12. Hand-stitched pigskin gloves. $9. Mark Cross. 14. Brown alligator pumps. $48. J. & J. Slater.



Havana Country Club, and perhaps to spend a week end at a sugar plantation, for duck shooting.

Havana is a treasure box for travellers. It has an active life of the arts: Wifredo Lam and other talented Cuban artists exhibit their paintings. There are Havana Philharmonic concerts and *Pro Arte* recitals. There is *jai alai*, of course, and horse racing at Oriental Park, with betting—plus gambling, at the Jockey Club. There are such varied pleasures—sightseeing the aloof, elegant old Cuban architecture; buying made-to-order blouses, shoes, handbags; eating Morro crab, pompano, fresh *mamey* and *zapote*....Now counted among the best restaurants are the Patio and the Paris in Havana, and—just outside—the Rio Cristal, beside a river and near a bamboo grove.

In Havana, of course, one can live in solid comfort at the Hotel Nacional—Havana's Grand Hotel—or at the Presidente, famous for the superb French food of its restaurant, the Santa Clara.

Varadero, one-half hour from Havana by plane, is Cuba's most famous resort. There one can swim, sail, fish, eat lobster, dance to good Cuban music. The Kawama Club is a comfortable place to stay, and those letters of introduction may produce invitations to luncheons or parties given by Cubans in their pretty, modern beach houses.

For a very different kind of pleasure, one might make a trip to old colonial towns of Trinidad (not to be confused with the island) and Sancti Spiritus, old colonial cities which have survived almost unchanged—like ghosts. There one can visit handsome old palaces, pale blue and pink, and crumbling old churches. A good place to stay is the Canada Hotel—which looks rather like a Spanish *posada*—in Trinidad.

Haiti is special, and limited fare. Poets and painters tend to find it fascinating, but it is not the place for those in search of absolute comfort and constant entertainment. For most travellers, temperamentally somewhere between these two groups, a good rule of thumb for a first visit is a three or four day look-see. To face the complications first, the Citadelle Hotel, overlooking Port-au-Prince, is rather informal, and the country is melancholy and poor.

Haiti, like Jamaica, is mountainous, beautiful, but its special fascination is the originality of its civilization, deeply African, lightly French. Thin, and mostly primitive, this civilization won't overwhelm a casual visitor, but a careful observer will see curious African symbols painted on thatched huts, the small patches of bright cotton sewn on Haitian women's white skirts, to attract the eye of God to their prayers. One of the most interesting things to do in Port-au-Prince is to visit the Centre d'Art—founded and directed by the American DeWitt

(Continued on page 197)

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Amazing space disguised in classic lines, prettily punctuated with a double zippered outside pocket . . . to simplify your search for coins, keys and such.
A magnificent match for every ensemble.

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PRELUDE TO A FLAT

(Continued from page 152)

the condition of the furniture when acquired, and its cost.

I took an academic interest in seeing through newspaper advertisements the new frontiers of real estate operations. In the slums of Avenues A, B, and C and in the Spanish Harlem district above 110th Street on the East Side, a syndicate has apparently bought several old buildings, remodelled them somewhat, and furnished them identically. Here, the rent of small flats has risen from $20 a month to $110 a month. We could have had one if we had been willing to buy the furniture.

We walked, we walked, and we had good luck in the weather. Except for two rainstorms, the days were fine and clear, and our faces took on the colour that one sees in the faces of people who work out-of-doors the year around: a sun- and windburn that stops at the collar.

REAL ESTATE FEEDERS

We became, we thought, a little smart about signs of apartment information. A man wearing a bunch of keys on his belt is usually a superintendent—we were the ancient mariners, we stopped not one but three. A curtainless window may mean a vacancy—we'd ring the bells and enquire. We learned not to be shy. We told our story to strangers so that it seemed to register and not to bore. And we learned another system for looking: at dusk, with lights on, the rooms told us a little: where there was no light, there was hope.

One afternoon a butcher told me that he had seen a large, dark man who wore a polo coat and no hat "bringing people to the broker's office across the street." The butcher said that he thought the man was an operator, a feeder; that he acted as a middleman of some sort, in real estate deals. He had asked one of his customers about him, and had learned the man's name, and address.

We found the man in a little desk-space store. He put a big, dirty hand over his eyes when he saw us standing in the door, and said, "Don't tell me, don't tell me...well, I got a nice little apartment just nice for the two of you. In Hong Kong, you understand.... Listen, I got troubles of my own. You wouldn't like to hear about my father-in-law, would you?" We said we'd love to, and sat down.

He *did* tell us about his father-in-law. He told us about all of his ex-wives, his youth, his toothpaste. Finally, he took his feet off of his desk and said, "Listen, are you tough?" We said that we were, very. He said that that was good, because he had a very rough deal for us, involving a sub-let sub-let in which the present occupants had been served eviction papers by the owner of the building who allegedly had been offered $2,000 for the use of the hall. He added that court procedures might take months, and might be decided against the landlord, and that maybe we'd have a chance to stay as long as six months; anyway, the people who lived in the flat now had decided to buy a house in Jersey. We went to the apartment; there were two rooms and one closet and no doors; the people who lived there looked very tired...the girl was pregnant, and when I told her that I had a baby, she told me not to try to live in the place. "You won't be able to stand it," she said. "The building has cut off our service. They won't come for the garbage, and they won't take us up in the elevator." It was on the eleventh floor.

On the way back to the agent's office we discussed the place—we thought that we could ask the Board of Health to force the garbage and elevator issue. The space was wrong for us, but perhaps we could make it do; there was the nagging business of not knowing how long we could stay. We told the agent we'd take it anyway. He leaned back in his chair, took a comb out of his pocket and peered through it at us. "I'm screening you," he said. "Well, the rent will be $125 a month. And my fee—I've got to make some money too, you know...will be $125." We said we'd think about it.

AGENTS' FEES

There is no legal limit to agents' fees. The New York Real Estate Board has set, however, an ethical limit for its members—it is three and three quarters per cent of the total amount of rent provided for in the lease.

We never went back to the polo coat agent, because we had a more promising lead. It was a charming sub-let, and we were elected. I felt that we had to tell the owner about the baby, and when we did, we were answered with "Sorry, that's out." I told the man that the baby couldn't possibly handle a crayon for another year, that all she could do was eat. He was still sorry.

One night, at a party, a young ex-marine told us what he had learned in the year and a half that he and his wife had spent looking for a flat. He said that they had put their two children in a nursing home and denied, in interviews, that they had any children. A year and a half later, when they found a flat and had moved in they told their landlord that they were going to adopt two children.

A broker had told us that a cold snap would bring in winter sub-let listings. Our first cold-snap victim was a waiter. He had advertised in a newspaper—and instead of giving an address or telephone number, he had asked for replies to be sent to Box XYZ, New York *Times*. This sort of advertisement is known as a *blind ad*. After we had answered many such advertisements with long, elaborate letters, and had received no response, we began to reply by telegram. This was the first to pay off. The man telephoned us. The apartment was on West 52nd Street—the nightclub belt—and the flat leaned into the noisiest night club on the street.

Our man was Cuban; he had an informal manner—he was wearing pajamas at the time—and he had an

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PRELUDE TO A FLAT

(Continued from page 194)

almost touching innocence of the law. His apartment actually belonged to his sister and, although she didn't know that a transaction was going on, he felt that she wouldn't be back for a while as she had gone to Cuba to commit a *crime passionel.* Here, the man glittered with such obvious pleasure that we guessed at his own history of *crimes passionels.* The apartment was one room, a vast and dirty place that had been at one time a sort of baronial dining hall in a huge private house. Since its reconversion, the building had been wired rather unconventionally. Loose lighting fixtures were threaded in and out of the furniture; a bare light bulb hung on a long wire from the ceiling. I told the man that I didn't think we could manage, that I was afraid that his sister would be troubled to find us in the flat.

He didn't mind: he took us into the kitchen—and there, piled over the kitchen table, in the sink, and on the floor, was mail—hundreds of unopened envelopes. This was twenty-four hours after the advertisement had run, and the Cuban said that he had a bundle almost twice as large in a sea-bag in the hall, that there were more at the newspaper.

Our advertisement had been running in the Apartments Wanted columns of newspapers; we gave the telephone number of a friend, and made involved arrangements to see that the telephone was covered at all times. A few calls had come in. We received about ten offers from people who would rent us a single room—for $100. One man said that he knew of a flat, and asked for a $500 gift for the information. One lunatic called, muttering indecencies.

VETERAN?

It was a cab driver who suggested to us that we go to Public Welfare. We were sent to the Vacancy Listing Bureau in the old Magistrates Court Building on East 57th Street. Climbing the stairs ahead of us there, was a heavy woman carrying a fat baby boy, two stuffed cardboard suitcases, and a half-empty baby's bottle. The Listing Room looked as though it had once been a court room, a school room before that; now, it was like a WPA registration office. There were many people standing, sitting, talking, smoking...who looked as though they had nothing else to do in the world.

At the back of the room there were desks, with all sorts of people recording information about all sorts of people. Back still farther in the room were hundreds of files and a half dozen file clerks. Thumb-tacked to bulletin boards near the entrance were cards giving approximate descriptions of apartments; each of these had a code number, and was placed under one of three signs: "Single Men, Single Women." "Couples" "Families with Children."

A quick, middle-aged man drew us back to his desk and asked us about ourselves. We sat down, and told him, and he got it all, fast, saying "Yeah, yeah," and wrote in a code system. He was one of the only two people who asked us, during our search, whether or not my husband was a veteran. He told me that we were an emergency case because we were staying in a hotel, and because our child couldn't be with us. His telephone rang and he explained, after talking a few minutes on the 'phone, that here was a woman who had had a baby. The maternity hospital was ready to discharge her, but the rooming house in which she and her husband had been staying would not accept the baby, and the hospital was getting tough about having her leave. "We get lots of those," he said, "lots of them. It backs right up into the hospitals and they're jammed up."

READING THE ADS

We had thought, at one point, of starting over again, of fitting the career to the apartment. An evening newspaper had carried an advertisement offering a heated four-room apartment in exchange for light janitor duties. We applied, and although we didn't get the job, we found later that it was in a day-nursery in Harlem.

We read all the advertisements, including apartments-wanted. These were often quite imaginative—one man offered, in exchange for a room in "someone's, anyone's house, all information regarding baseball, where the Dodgers missed their chance, et cetera." But the words that appeared most often were "Refined. References. Desperate...Homeless." And there were, of course, many people waiting to marry....

On the thirty-fourth day, a man who had a furnished flat on the East Side answered our advertisement. The neighbourhood was one we had dipped in and out of many times during the last week of our search. The building was a tenement, grey and dull, excepting for an occasional bright white patch of "window dog"—those fluffy, manicured dogs who live out their lives watching down from labourers' windows.

The apartment was above a shop which wore the banner, "Ladies' and Gents' Furnishings." The flat was one flight up. We entered from the outside hall into a kitchen—a real kitchen—and walked from there through a bedroom, through another bedroom, and into a tiny sitting room. This was the only route.

I admired the plumbing. It was honest-to-goodness plumbing, with pipes neatly fitted into the floors. The bathroom was a dazzler: everything was lavender, everything matched. And when the little Austrian superintendent saw my amazement, he announced that he was a plumber by trade, and that this...*this* had been his window display. The rent for the apartment was $100—and we said we'd take it. While we were signing the leases, my husband said to the superintendent-plumber, "We have a little girl, two months old." "Well," the plumber beamed, "God bless you."

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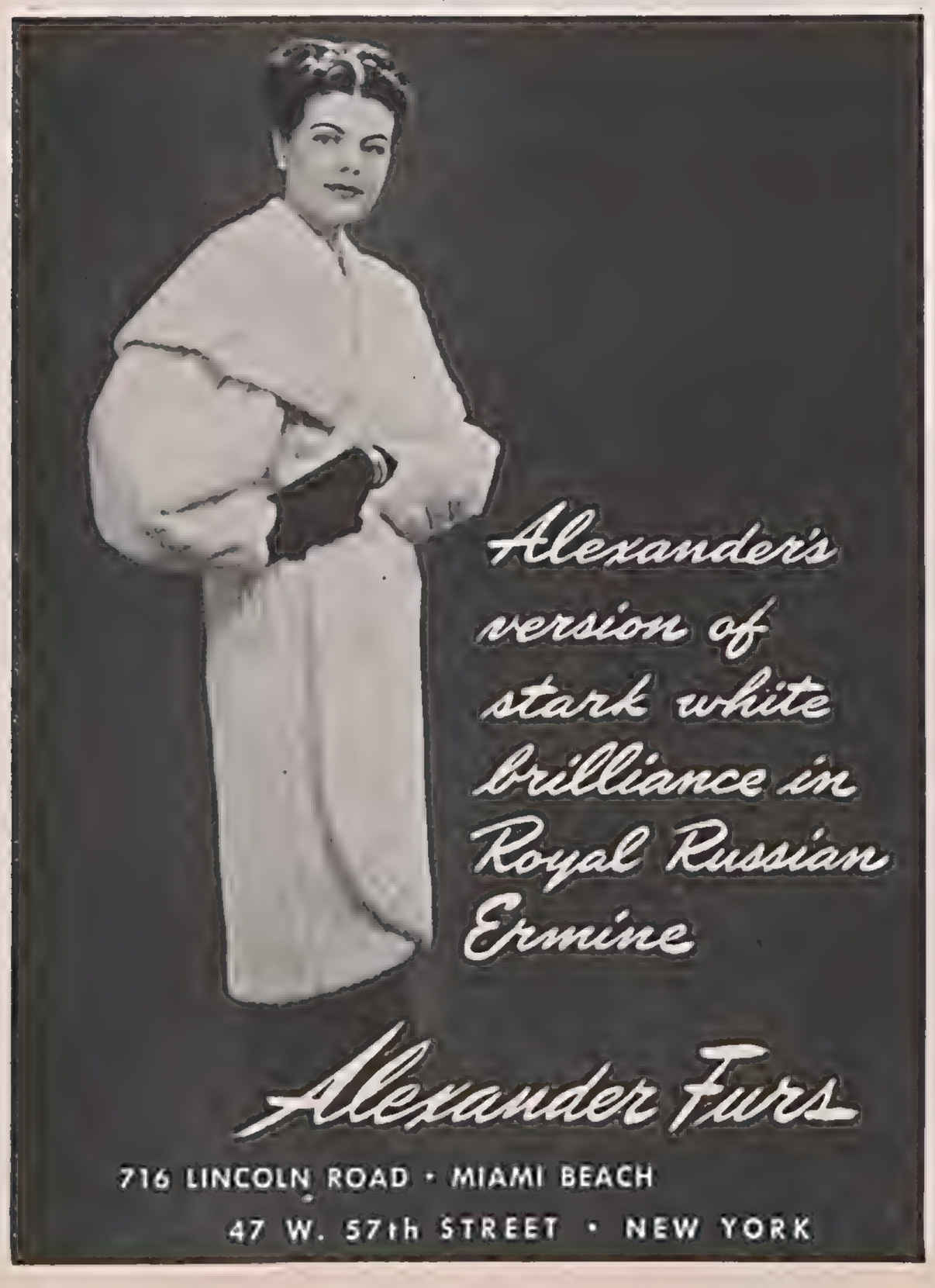

ESSENTIAL BOOKS

(Continued from page 153)

so accidentally, almost so easily, *The Living Novel* is rewarding popular criticism. Mr. Pritchett's great virtue is that his incisive, often heretical, and always brilliantly phrased impressions send you back to the novelists themselves with a heightened sense of their vision. They prepare you, too, for searches of your own.

SHERWOOD ANDERSON

The Sherwood Anderson Reader is a fine book to turn to from *The Living Novel*. It is essential, for Sherwood Anderson, whatever his defects of achievement, is the clearest and the last important representative in American writing of a special vision of the liberated man. Here in one large volume edited by his friend, Paul Rosenfeld, is perhaps as much of Anderson as we need, as much certainly as we need to estimate his power. The characters to whom Anderson gave his sympathy were frustrated, inarticulate exiles from the life around them. The life around them, defined so vaguely, was a kind of brooding presence, a cloud of terror, a hovering darkness.

The *sense* of this outer world was as strong in Anderson as his definition of it was vague. His characters, seeking to be individuals, actually became abstractions—a lonely cry, an accelerated heartbeat, allegories of failure and doom. Of twentieth-century writers, Anderson, more clearly than anyone else, keeps alive in the midst of the bright, streamlined surface of American life, the voice of the lonely individual who confronts unexplored experience; and the vision, blurred as it may be, of all that lurks just behind us—the frontier, the unknown past, the undiscovered forest, the empty plain all around the little town with its sprinkling of yellow lights in the darkness. Anderson's interest for us lies in the fact that he aspires to this darkness, atavistically yearns to fulfill himself by merging with the primitive, and at the same time is defeated, dwarfed, exiled, by it. He keeps alive the psychological dilemma of the pioneer.

The pioneer did not usually, of course, recognize a psychological dilemma, but rather the pressing demands of an immediate situation. It was not historical to him, and it was an economic impulsion which was not romantic. Bernard de Voto, perhaps the most vigorous of American historians, presents our history in its full excitement, with a narrative method calculated to the fullest expression of that excitement. He allows us the romantic pleasure without ever subjecting us to the usually painful facts of romantic interpretations. *Across the Wide Missouri*, a history of the fur trade and the mountain men on whom it depended, analyzes the six climactic years in the 1830's when the frontier was pushed beyond the Rocky Mountains. It is among the most dramatic of contemporary American historical writings.

The frontier, while the more exciting, is also the less congenial side of our history. If our national destiny has often seemed to consist in the westward push, the aggressive extension of boundaries and increase of wealth, our national identity has often seemed to lie elsewhere. An excellent book and, I have the impression, a neglected one is Philip Rahv's *Discovery of Europe*. It reminds us of the American's perennial necessity to turn to Europe, to that other side of his past, where he attempts to renew the values which have been denied. Mr. Rahv's book consists of documents written by Americans abroad between 1772 and 1939. As the American political relationship with Europe becomes once more strained, I can think of no book at the social level which is more essential to Americans than this. The book contains many different evaluations of Europe, but its final lesson is to remind us not of the areas in which we have succeeded (that affirmation we have seldom needed, and it has seldom been salutary), but of the vast area in which we have so dismally failed, and failed ourselves. The reminder comes forcibly from those Americans who have preferred Europe. Those are the men for whom the American nostalgia of writers like Anderson is converted into the almost equally American submission to a more sustained and coherent cultural tradition. Henry James is, of course, the great example.

To this side of our cultural history two very important books have this year been added. F. O. Matthiessen's *The James Family* is one; *The Notebooks of Henry James*, edited by Mr. Matthiessen and Kenneth B. Murdock, is the other. The first book consists of a wide variety of selections from the writings of Henry James, Sr., and of his four sons and daughter. William and Henry are the dominant figures, but the reason that this book is of paramount importance is precisely that we see them in the domestic and intellectual framework of the family.

The new focus upon them is henceforth indispensable to an understanding of them. Mr. Matthiessen's analyses are of great distinction in themselves and of maximum use to the reader. His really beautiful editorial task is rivalled only by the editing which he accomplished with his colleague, Kenneth Murdock, in *The Notebooks of Henry James*. This is, of course, a much more special work than the other. Here is the great craftsman's workshop. Here he takes the raw material of social experience and, before our eyes, moulds it into works of art.

Of the many notations for possible stories, eighty became completed works, among them James's very greatest, and we learn from these notebooks the basic reason for their greatness. James was an artist whose entire devotion was to his art. This is the form of dedication to which the American writer least frequently gives himself. It is essential to our art to witness demonstrations such as

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ESSENTIAL BOOKS

(Continued from page 196)

these *Notebooks* provide. As a careless craftsman like Anderson, responding to chaos, writes himself into the American darkness, a writer like James devises the means to structural and stylistic order which brings him into clearest light.

ANDRÉ GIDE

Dedication of the Jamesian kind is more con.mon among European writers (Gide and Mann, for example) than among ours. The rewards of this dedication are among the European writer's chief lesson for us. The first volume of *The Journals of André Gide* (1889-1913) is now available to American readers in a translation and with a commentary by Justin O'Brien, who, again, is perfectly suited to his task. The *Journals* do not limit themselves to the artistic creation, but deal with the relationships of the artistic consciousness to the total world around it. Where James's problem was aesthetic, Gide's is moral and intellectual. We are able to see from the *Journals* wherein his centrality for this century consists. It is in a concern with the problem of individual freedom, of self-realization, "the debate of the individual with whatever keeps him from being authentic." This in many guises has been Gide's persistent theme; his extraordinary intellect has given us the most inclusive refraction of the intellectual life of Europe in this century.

Beside Gide's luminous and wholly modern intelligence, Thomas Mann's seems perhaps both less luminous and modern than it really is, but one can not for that reason exclude his *Essays of Three Decades* from the important books of 1947. He is not our greatest mind and this book is not his greatest work, yet his best work is among our greatest and his essays have always borne a curious and necessary relation to his great work. Mann's essays are his oblique reflections on the nature of genius. Since genius in the Mann pattern has been one of his favourite subjects, the essays are, if for no other reasons, essential.

One of the motives of Arnold J. Toynbee's monumental *A Study of History* is apparently as much as any other a discomfort caused by the diminution of the ideal of individual freedom as the nineteenth century conceived it. With the toppling of the order that was founded on that ideal, the historian turns to a minute and elaborate exploration and systematization of the past to discover causes. I doubt very much that D. C. Somervell's abridgment of Toynbee's six volumes is in itself an essential book, for it eliminates the detailed historical analyses which are the most rewarding and the largest portions of the original work. It leaves us with little more than Toynbee's theoretical skeleton. But the abridgment is apparently leading many readers to the original, and the original is one of those august historical reconstructions which, whatever their limits as theory, are in themselves monuments to the creative intelligence of men.

The service of such a review as this is to show us how helpless we are to do anything but go back, back, and *back!* To our childhood, to our life in the family, to our groping immaturity, to our earlier literature, to the raw material of our art, to our native history, to the history of our civilization. Back, searching in the rubble of the past for the secret, the sin, the fault, the flaw, the fact that brought this ruin on us. The unforgiving fact is that apparently we never see in time.

THE HOT ISLANDS

(Continued from page 193)

Peters—and the core of Haiti's young Renaissance of painting. In this art school such gifted Haitian painters as Hector Hyppolite and Louverture Poisson paint Haiti's flowers, fields, churches, and Vodun ceremonies.... Here, too, they sell these fresh and often spellbinding paintings.

The Barbados are the new rising star among Caribbean resorts. Many and attractive English have gone there for a long time. Now people who find even Jamaica growing a bit too busy for their taste are trying the quietly charming Barbados.

One of the most important charms of these hilly, grey-green islands is the pleasant, simple social life. There is much picnicking, with sandwiches and rum punch, on uncrowded beaches—sometimes those with Atlantic breakers, sometimes those facing Caribbean calm. There is an unpretentious club life—lunching at the Barbados Aquatic Club, sailing at the Royal Yacht Club—but much entertaining is done at home. Some visitors own beautiful old plantations, with crystal chandeliers and Chippendale chairs, brought out years ago, by "rum kings." Others rent houses, not a terribly expensive procedure.

While arranging for a house—or perhaps instead of renting—one can stay outside Bridgetown, the Barbados' capital, in Sam Lord's Castle; in this old house, filled with antiques, the food is excellent. Or one could stop in Hastings, at the Marine Hotel, which is the Barbados' biggest and has dancing.

Even quieter than the Barbados are most of the other Lesser Antilles, though there are such comfortable places to stay as Caneel Bay Plantation Resort on St. John's, in the Virgin Islands. This resort, a cluster of small white cottages, fetches its visitors by yacht from St. Thomas. There are no cars, no telephones. This is a place to go really to get away from it all.

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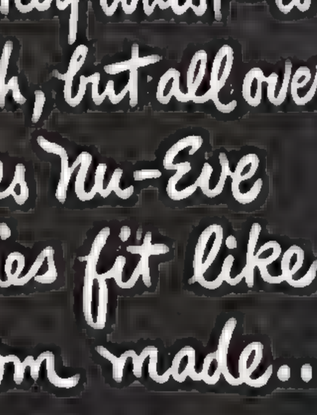

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PROUST'S FRANCE

(Continued from page 126)

It was not until 1913, when Proust was forty-two, and *Swann's Way*, the first of the seven volumes of *Remembrance of Things Past*, was first published, that we stopped calling him "*le petit Marcel.*"

Before that, *Figaro* had published a few articles, worldly or literary essays, by Proust. On looking backwards, perhaps one can already see indications of the future Proust. But he had not as yet found the idiom for which he was searching. One day in a kind of spell, Proust found his long-sought formula. The past and present met so violently in his mind that time appeared in its purest state and had no meaning. Now in burning haste, almost feverishly, he began writing *Remembrance of Things Past.* His characters began to revolve around him, constant as the planets to the sun.

SUDDEN FAME

In 1919, Proust received the Prix Goncourt for his book *Within a Budding Grove.* It was a great literary event; those who had not understood his writings before suddenly found their understanding. Glory came in a flash, enveloping and carrying Proust's fame across many oceans and strange countries. Here was a great writer, a magician whose tools were verbs, thoughts, and feelings. He saw what no one had seen so clearly before him, and the depth of his analysis and discoveries seemed world-shaking. His work, although drenched in the period, is nonetheless timeless. "Oh, let it be a life of sensation more than a life of thought," wrote the poet John Keats. But for Marcel Proust there was no choice; his gift was his ability to blend *thought* and *sensation* in such lavish fashion that he enriched all sensation.

A Parisian, Proust had a deep sense of laughter, even of vulgar humour; there are passages in his books that make the reader laugh aloud. From early youth he had an innate ability to draw people to him and win them. After the award of the Prix Goncourt, Proust went through a worldly fever. He was seen regularly at the Ritz where he dined, received friends, and sometimes ate supper alone at four in the morning. He liked nothing better than talking with Olivier, the Ritz *maître d'hôtel,* who gossiped with him about the lives and habits of the other customers. It is not difficult for us who knew him to remember the figure of Proust rapidly going down the long corridors of the Ritz, passing out tips.

"Ah, there's Marcel," everyone would say when, towards the end of an evening, he entered a room; the evening always sparkled with greater brilliance, becoming gayer and more curious. How often he would surprise us by dropping in at the house of my brother, the Duc de Gramont. As he entered, Proust would throw his white scarf on one chair and, in almost the same gesture, drop into another. His voice, light and caressing, came from behind a bushy black beard. Everything he said was punctuated by decisive gestures. Instinctively he would sense the atmosphere of the room, inevitably he would give an amusing account of his day or tell a story with such humour that all would laugh.

On certain evenings when he was in high form, he yearned to prolong this contact with other human beings as long as possible; then he would offer to take people to their homes, urging them to stop in at the Ritz en route. Sometimes he would take me back to my own house and I would sit for hours, grateful for the chance of listening to him.

I met him often during this worldly period of his life, which lasted several years. Every Tuesday in May, I would see him at Madeleine Lemaire's. I saw him at a costume ball at Madame de Vallabet's, in a crush at the Ludres', or Murats', at Count Robert de Montesquiou's Pavillon des Muses. He was everywhere; his great luminous eyes, far-seeing instruments, pierced the skulls and masks of people. In the back of a box at the opera he could take in both the stage and the audience, listen with the same retentive ear to sublime music and absurb chatter.

Less often I would meet him in the country when he came to dine with mutual friends at Vallières or Ermenonville. And sometimes on the Channel coast at Benerville he would come for the day to escape from the world of Balbec which, unknown to us, he was creating at the time. Once when he was motoring through Normandy in a taxi, he stopped by my house, bringing me his bedside books, three enormous folios, called *The Rivers of France,* by Turner.

MARTYRDOMS AND JEALOUSY

In my book on Proust, I have tried to trace the past and silhouette the principal characters which served as Proust's models. Sometimes as many as sixty people make up the components of a single character. He told many love stories, especially of the love of Charles Swann for Odette de Crécy, a well-to-do courtesan, who loved him for a few weeks and later deceived and ridiculed him. Swann stood it because he was unable to do otherwise; he remained chained to this miserable love until the day when, in a fit of rage, he felt he could stand it no more. Later, however, when he saw her with detachment, he married her, and by some bizarre alchemy of the human heart, they were happy. One child was born to them, a girl, Gilberte; like the little Gilberte with whom Proust played on the Champs-Elysées, she was a complete egotist.

All Proustian love stories consist of a series of martyrdoms, of people torn by blindness and jealousy. There is not one happy, light love in *Remembrance of Things Past.* Robert de Saint-Loup adores Rachel, a girl whom many men could have for twenty francs, but she finds a way to im-

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fashion dictates

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ESSENTIALS TO TASTE

(Continued from page 119)

bisque, but neither does it work the other way around if the lobster is boiled to stringiness, the butter skimped, and the process indecently hurried.

If you are a follower of soap operas, you must surely be aware that the disaster worse than death, which ever lurks for the young wife, is the unexpected arrival of her husband's boss on a day when there is (now really!) only Irish stew for dinner. Or, if the script writer simply doesn't mind how thick he piles on the tragedy, it might even be corned beef and cabbage. Poor, poor shattered hopes of advancement that would inevitably have come from a boss replete with chicken à la king! For, of course, the girl is dead right, and the Irish stew for which she blushes is, you may be sure, something to blush about. So, however, would have been the chicken à la king.

If only we could get straightened out about the causes of our pride as well as our embarrassment in this matter of food! Without any phony hurrahs for back-to-the-log-cabin living that periodically arise from the more comfortably fed sections of the community, we can, at least, ask ourselves whether the disrepute of boiled cabbage is attached to the vegetable itself or to the careless manner of its cooking, and if the cook embarked on a bread pudding is just doggedly using up crusts, or striving to produce a bland and delicate masterpiece.

In the following menus, which are designedly as simple as they can well be, the success of the meals depends wholly on the attitude of the cook. She will be able to achieve a perfect meal only if she believes with all her heart that the simplicity of the menu is a challenge rather than a handicap.

MENU I.
Irish Stew
Noodles with Buttered Crumbs
Boiled Jerusalem Artichokes
Johnny Cakes
Mocha Custard with Almonds

MENU II.
Broiled Scrod with Butter and Lemon Juice
Whipped Potatoes
Leek Salad with French Dressing
Buttered Rye Bread with Herbs
Bread and Butter Pudding

MENU III.
Braised Short Ribs of Beef
Fried Hominy Squares
Creamed Cabbage
Flaky Buttermilk Biscuits
Madeira Jelly and Cream

MENU IV.
Consommé—Buttered Toast Rounds
Crab Norfolk
White and Wild Rice
Sliced Avocados on Romain; French Dressing
French Rolls
Chocolate Ice Cream with Crème de Menthe

MENU V.
Pork Roast in Sour Cream
Fried Sweet Potatoes
Spinach Salad on Lettuce; French Dressing
Sherry Macaroons with Whipped Cream and Almonds

IRISH STEW

Have the butcher cut 1½ pounds of lamb-shoulder chops into pieces about 1 inch square; wipe with a damp cloth and dredge with flour seasoned with salt and pepper. Heat 3 tablespoonfuls of butter in a heavy pot, lay in it the pieces of lamb and 8 small white onions and fry until the meat is a deep brown, turning the pieces frequently. Pour in 2 cupfuls of boiling water and add 1 clove of garlic mashed to a paste, 1 stalk of celery, pinch of thyme, ¼ bay leaf, ⅓ cupful finely chopped parsley, 1½ teaspoonfuls soy sauce, and ½ teaspoonful salt. Cover and cook 1½ hours.

Peel and quarter 4 small young carrots and 2 small young turnips and parboil the turnips for 2 minutes; drain and add both vegetables to the stew. Peel 8 very small new potatoes and add to stew; cover and continue cooking for 20 minutes, or until meat and vegetables are tender. Remove and discard celery. Skim off all grease, and with 2 teaspoonfuls of this mix 2 teaspoonfuls of flour to a smooth paste. Add to the stew in small bits, mixing well. Add more salt and pepper if necessary, and serve on a hot platter, piling the pieces of lamb in the centre, arranging the vegetables around them, and pouring the gravy over all.

JOHNNY CAKE

Sift 1½ cupfuls white cornmeal in a bowl with ½ teaspoonful salt, 1 teaspoonful sugar, and 3 tablespoonfuls butter. Pour on enough scalded milk (about 1 cupful) to make a very stiff batter. Mix thoroughly until all butter is melted. Drop the batter to form thick cakes on a hot, ungreased soapstone or aluminum griddle. Let brown on one side, turn and brown delicately on the other. Serve straight from the griddle, split open and buttered.

MOCHA CUSTARD WITH ALMONDS

Scald 1 cupful of milk, ½ cupful of cream, and ½ cupful of strong coffee. Beat 2 egg yolks and 3 whole eggs slightly, add 1 tablespoonful sifted cocoa and ⅓ cupful brown sugar, and pour on the hot milk mixture, stirring all the time. Cook and stir in a double boiler until the custard coats the spoon. Strain into a serving bowl, cool, and chill well in refrigerator.

Before serving, top with sweetened whipped cream flavoured with vanilla. Strew generously with slivers of parched almonds.

BROILED SCROD

Broil a fine young scrod in the usual way, and place on a hot platter. Melt over hot water a prodigal quantity of the best butter, add a generous squeeze of lemon and a dash of Tabasco, and pour over the fish. Serve as soon as taken off the broiler.

LEEK SALAD

Cut off the greens of leeks to within an inch of white part. Cut down through the vegetable nearly to the root in order to remove all grit. Wash carefully under running water. Tie each leek with a bit of cotton string to prevent coming apart in boiling. Cook uncovered in a large pot of salted water (or, preferably, pressure cook for 4 minutes). Drain thoroughly, cool, and chill in refrigerator until very cold. Serve on chilled plates with French dressing.

BUTTERED RYE BREAD WITH HERBS

Butter thin slices of rye bread with unsalted butter, and sprinkle over with finely chopped chives and tarragon, or chives and dill.

BREAD AND BUTTER PUDDING

Cut 4 ½-inch-thick slices of bread, trim off crusts, and cut each slice in 4 pieces. Butter generously on both sides and arrange half the pieces in a buttered baking dish. Sprinkle sparingly with cinnamon and strew with ½ cupful Sultana raisins and ¼ cupful finely chopped citron which have been soaked for 2 hours in sherry and then well dried. Add remaining bread squares and dust lightly with cinnamon. Beat 5 eggs slightly and add ⅔ cupful sugar and a pinch of salt. Pour 3 cupfuls scalded milk over the eggs,

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PROUST'S FRANCE

(Continued from page 200)

press him by despising him. Baron de Charius is in love with the violinist Morel, a tough, rapacious tramp. With the calculating lucidity of a scientist in his laboratory, Proust exposes secrets of the human being until then concealed. He spares no one. Writing in the first person, he tells the disturbing and tragic story of his own love for Albertine, the young girl of Balbec. A gentle creature, sweet and soft, she cultivated the art of lying with unequalled perfection. She tells Proust that she has had a long talk with Bergotte, whom she ran into by chance, and when he reads in the morning paper that Bergotte died suddenly at the Vermeer show, he thinks that the paper is mistaken as to the date. When she jumps on her bicycle to ride to some special pleasure that excludes him, Proust is torn and desperate, feeling that she is escaping him. He must have complete possession of the being he loves; before long he makes her his prisoner and jealousy becomes only leaven in this torturing and unsatisfying love.

Among this succession of ill-fated, tormented loves, only three people remain unscathed. The Duchess de Guermantes, who is deeply devoted to luxury; her own beauty, and social position. She is the queen of Paris, of that closed fortress of frivolity, the Faubourg Saint-Germain. Then there is Madame Verdurin, the rich bourgeoise who cares only for the domination she exercises over her small circle. And finally, there is Françoise, the faithful servant whose language and manners are the spirit of Combray. She does not care for the stairways of Paris preferring to walk in meadows; she is the thirteenth-century Frenchwoman, sardonic and faithful, judging her master and the world according to her own yardstick.

As the years passed, his friends saw less and less of Proust. He shut himself up in his flat on the Rue Hamelin. Much of the time he was ill, and he wrote incessantly as though he were counting the days that were left. His telephone calls became less frequent; so did the special delivery letters of invitation to a dinner at the Ritz. When he died, on November 22, 1922, his work was complete although he had not had time to correct the proofs of the last three volumes.

Today all these recollections flood back to me. People ask, "Was Proust a good friend or even a friend at all?" Probably not; he glided above the area called friendship. But I, for one, consider his very presence in my life a magnificent gift.

[EDITOR'S NOTE: *Elizabeth de Gramont is, in private life, the Duchesse de Clermont-Tonnerre, sister of the Duc de Gramont; both were long-time friends of Marcel Proust.*]

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ESSENTIALS TO TASTE

(Continued from page 201)

flavour with 1 teaspoonful vanilla and strain onto the bread slices. Let stand 15 minutes. Place in a pan of hot water and bake in a moderate oven (325°) until custard is set. Serve slightly warm.

BRAISED SHORT RIBS OF BEEF

Rub a 4-pound cut of short ribs with salt and pepper and brown on all sides in 2 tablespoonfuls bacon fat. Remove meat from pot and add to the fat 16 small white onions and ½ pound sliced mushrooms. Cook until mushrooms are tender. Rub together 1 scant teaspoonful tomato paste, 3 tablespoonfuls flour, and 2 tablespoonfuls sherry with 2 tablespoonfuls cold water.

Add to cooking onions and pour in 2½ cupfuls boiling water. Season with ⅛ teaspoonful thyme, an unbroken clove of garlic, a bouquet (carrot, leek, celery, parsley), and salt and pepper to taste. Return meat to the pot, cover, and cook for 2½ hours, or until tender. Remove garlic and bouquet. Place meat on a hot platter, skim off all grease from sauce, and pour over the beef.

CREAMED CABBAGE

Shred a firm cabbage, wash in cold water and drain. Put into a large saucepan with a small pinch of soda and pour on enough boiling water to more than cover. Cook 2 minutes; drain. Return to saucepan, pour on a large quantity of fast-boiling water and cook 11 minutes. Drain thoroughly. Return to saucepan, add just enough heavy cream to moisten, 1 tablespoonful butter, a squeeze of lemon juice, and salt and pepper to taste. Cook briskly until only enough cream remains to moisten the cabbage (not to make a sauce). Turn into a hot vegetable dish and serve.

FLAKY BUTTERMILK BISCUITS

Sift together 1 cupful of flour, ⅓ teaspoonful salt, 1 teaspoonful sugar, and scant ¼ teaspoonful soda. Cut 3 tablespoonfuls butter into the flour without kneading, and add just enough buttermilk to form a workable dough. Roll out to ½-inch thickness, roll up on itself like a jelly roll, and repeat 3 times, without kneading the dough at all. Roll out to ¼-inch thickness, cut with biscuit cutter, and place in buttered tin. Prick with fork, brush over with milk, and leave in refrigerator 45 minutes. Bake in hot oven (450°) about 10 minutes. Serve at once on a hot plate.

MADEIRA JELLY

Put 2¼ cupfuls cold water in a saucepan with peel of ½ lemon, 3 whole cloves, peel of ½ tangerine, a small stick of cinnamon, and ½ cupful of sugar. Let simmer over low fire for 8 minutes. Soak 1 tablespoonful gelatine in 2 tablespoonfuls cold water and juice of 1 small lemon for 5 minutes. Pour on the hot mixture and stir until gelatine is entirely dissolved. Add 1 cupful sweet Madeira and let stand until cool, adding more sugar if necessary.

Strain into a screw-top jar, cover tightly, and let stand in the refrigerator overnight. Turn into a well-chilled glass bowl and serve with a jug of rich cream. The jelly should not be stiff enough to mould.

CRAB NORFOLK

Pick over a pound of picked-out crab meat carefully, and let cold water run over it for a minute. Press out every bit of the water. Melt ½ pound of butter in a double boiler, add the juice of ½ lemon, salt, and a generous dash of Tabasco. Add the crab meat and cook until piping hot.

Turn onto a hot platter and serve with a bowl of white and wild rice. This is made by boiling equal quantities of the two cereals separately, then tossing them together and binding with a dribble of melted butter.

SHERRY MACAROONS WITH WHIPPED CREAM

Crumble 1 pound of macaroons in a bowl. Drench with a dessert sherry, and let stand 1 hour. Make a flat-topped mound of macaroons on a round platter, cover with whipped cream, and strew with coarsely chopped parched almonds.

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DISCOVERY OF ESSENTIALS

(Continued from page 151)

same reason; that we find ourselves largely by pleasing ourselves. We must see, by now, that our most essential task is to protect our individuality, save what is the most personal in us.

The aforesaid principles of spiritual hygiene are self-evident. But unlike the recipes of the dietician, which are infallible if only they are applied, spiritual hygiene requires a spirit. Its precepts are sure to place us apart from, and above, the crowd, but we must disregard that superiority. We must not exchange the consciousness of *being* for the shabby satisfaction of merely appearing. I have known in Paris a man who, being aware of some resemblance to Alfred de Musset, did his hair and trimmed his beard so that nobody could see him without thinking of Musset. How tired that man must have been of acting, all the time, a character to which he was of course unequal. I have had a personal experience of what he must have felt. On several occasions lectures which, as I gave them, I knew were inferior to whatever may be my average, received tremendous applause. That kind of success is a torture from which one flies in a panic.

Any action, no matter how trivial, rewards us with a healthy satisfaction if we try only to do it as well as it is capable of being done. Now when it comes to something as essential as our personality, the satisfaction becomes a hundredfold and is rightly called a joy. For what we are seeking is what moralists call our perfection, that is etymologically, our completion, without which we are left unpleasantly conscious of being unfinished.

I find many people in America who are puzzled by the contrast between Mr. Aldous Huxley's early works and his *Grey Eminence*, or especially his *Perennial Philosophy*. But mysticism, Hindu or Christian, can not but exert a powerful attraction, because detachment—as its initial stage is called—at once produces a sense of liberation. Any great moral decision following an overhauling of values gives us that sensation of breathing more freely. Soldiers who, without any grandiloquence, have resigned themselves to whatever may happen know well that feeling. The recollection of having been at the peak of one's possibilities retains its freshness till the weariness of life more or less effaces it. Under the psychology of the soldier or of the mystic runs the sense of harmony which is the enchantment of the writings of Plato. To us moderns this appears in the garb of the great modern doctrine; evolution. We know that the divine plan works itself out in our so-called humbler brethren according to certain laws, but also according to the response to them of the animal's possibilities. When a man or a woman give their essentials the preference to which they have a right they, too, help the realization of the divine plan, and the consciousness of such a collaboration produces happiness of the supreme order.

A SYNONYM FOR LEADERSHIP

To sum up, what is essential to all men and women, is *to be themselves and not the copy of somebody else.*

In the second place, it is essential that, while wanting to be ourselves, we should *be ourselves at our best*, not at our most self-assertive or most self-satisfied.

But if we succeed in being at our best, in that way, we shall find that, whether we wish it or not, people will watch us with more than mere curiosity. They will take pattern by what we shall do, listen to what we shall say, and put interpretations on our silences.

Now to whom do such things happen? To leaders: and perhaps we do not wish to be leaders. America could have been in 1919 what it is now in 1947. But she refused at that time. Two wars have taught us that service is nothing else than a modest synonym for leadership.

What man was ever more modest than Lincoln? What man is as magnetic as he is after three generations? He still serves. No history could illustrate, better than his, what this essay has endeavoured to recommend.

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